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How long have you guys been at CJSR?
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What's the idea of your show?

Aaron: The idea of the show is that we wanted to have a rap show, but we realized that a rap show wouldn't fly on CJSR if we were just out there playing rap for two hours. So we came up with the idea of doing a topical history rap. So every show would have a theme.

Why CJSR?

Aaron: The whole purpose of our show is taking this funny line between social analysis and celebration of the story of rap. CJSR is the only station

that allows us to not only play our own eclectic choices, but also to even have a voice on the air. With us not having any real professional DJ experience before this, there's no other radio station that would have given us anything even close to a shot. We could have maybe produced the show ourselves and put it on the internet, but without the proper recording equipment, it would have been pretty much a waste of time. The whole purpose of our show is to give information to information to people who otherwise wouldn't get it, because rap is a really intimidating genre.

CJSR's annual Fundrive runs from October 12-20. Other radio stations

don't have to go begging people for money. Why should people give money to this beggy radio station? Aaron: Well, there's definitely a need for a voice for people in the community. If you look at radio as a means of personal development, then yes, there's a need for stations like this where individuals can come and have a creative venue. If you're looking at radio as an outlet for ideas, then yes, you need a radio station whose ideas aren't going to be dominated by advertisers or some corporate agenda. You need a station that's going to be independent enough to be a reflection of its volunteers. A station like that can only have funding from its listeners.

SEE
magazine

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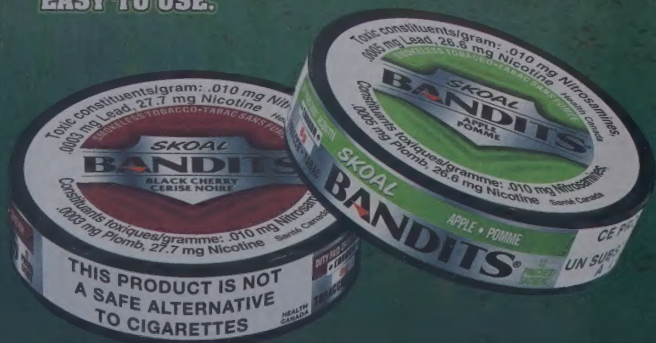
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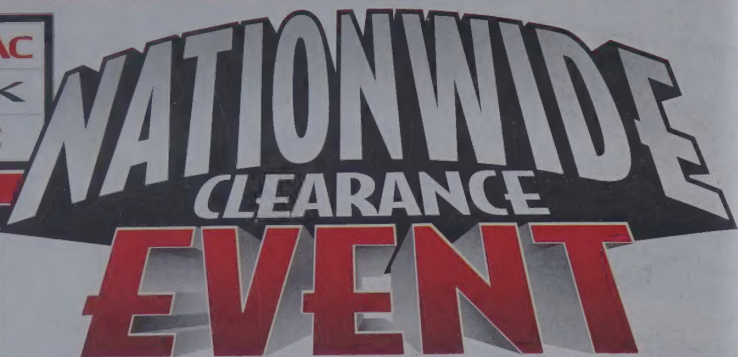
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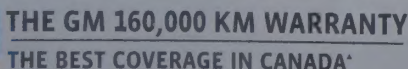
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Day number one

City Council candidates reveal their dayplanner entries for October 16

APPARENTLY, CITY COUNCIL SPENDS AS MUCH time on busywork as the rest of us do.

SEE *Magazine* sent around a simple question to municipal candidates of all stripes: If elected, what will you do on your first day in office?

Some candidates took the question literally, describing mundane searches for parking spaces. Others related schedules so packed with meetings there'd be no time for any autonomous action. (Wow, are the excuses starting already?) Other candidates cheekily responded saying they'll be spending time in their pyjamas or pulling down campaign signs to avoid pricy fines. Most, however, took the question seriously and laid out the first steps they'd take toward fulfilling various campaign promises.

Here are the responses, bad e-mail grammar and all.

MAYOR DUSTIN BECKER

As mayor, my first priority would be to look at the budget and make sure that no matter what, all our core service funding amounts are more than sufficient to take care of our roadways and essential services this winter.

DAVE DOWLING

If elected, my first priority would be to listen to and represent the people, all of them. This would result in the chopping of council's wages, and word-by-word examination of the budget.

DON KOZJAK

If elected mayor, the first day I am in office, my top priority is to arrange a scrimmage between the Edmonton Oilers and the team I have been playing with for 29 years, Shear Force.

If you want my serious answer, my first priority would be to recruit and hire an executive assistant.... I will need to move quickly because I have promised to incrementally improve traffic commutes within 100 days of taking office.

PETER LEFAIVRE

Roll up my sleeves and get to work.

STEPHEN MANDEL

If re-elected, I would like to spend my first days meeting with all councillors to discuss priorities for the next three years, and to begin to determine Council Initiatives for the next three years.

BILL WHITCOTT

My first two priorities is to end all funding for all homosexual initiatives at City Hall and to end zoning restrictions which will shut down Morgantalar's abutary [sic].

WARD 1 BETTY KENNEDY

The first thing I would like to do if elected would be to contact community leagues and set up steering committees so that I have the voice of the community.

ANDREW KNACK

My top priority is to restore the relationship between council and the citizens. I plan to accomplish this by putting forward a motion to eliminate the one-third tax-free allowances that councillors receive and to make their salary one amount that is 100 per cent taxable.

KAREN LEBOVICI

I have continued my work as councillor, taking care of Ward 1 residents' concerns during the campaign and will continue to do so the day after the campaign. Preparation for upcoming council, council committee and police commission meetings will also be required.

LINDA SLOAN

Not to be too cheeky, but my first priority on October 16 will be to collect and take down all my campaign signs so I don't get any tickets from Bylaw!

WARD 2 RON HAYTER

The first day back in office will be spent cleaning up my office and getting it back to some semblance of order! Seriously, though, I will also meet with the mayor to discuss the city's strategy in negotiating a regional growth strategy plan that treats Edmonton fairly.

KERRY HUTTON

On my first day I would begin learning council protocol to be able to achieve the goals on my platform.

Today

Yesterday Tomorrow

concerns and to implement my commitment to positive community growth.

WARD 4 JODI FLATT

To fulfill one of my election promises, I would have contact cards (probably fridge magnets or something that can be kept handy) made with my name, phone and e-mail contacts made and distributed to all homes in Ward 4.

BEN HENDERSON

First I would move forward on getting the city's new policy on affordable housing passed, including the provision for mandatory minimums in all new developments. I would also move immediately to get a commitment to neighbourhood planning built into the 2008 budget.

DEBORAH PEAKER

Because the city budget looms and rigorous orientation starts October 18, while cooking a traditionally late Thanksgiving dinner, I will use October 16 and 17 to personally thank supporters, congratulate new and returning councillors, confirm a property manager to replace me, finalize my search for an executive assistant.... Some of this I hope to do in PJs.

HANA RAZGA

According to the city handout we received on nomination day, they already have my first day accounted for with meetings and info sessions! But regardless, immediately my top priority would be to start working on the regional transportation system and reviving the anti-idling bylaw (which would include eventual phasing out of drive-thrus).

THOMAS ROBERTS

The top priority would be to find ways to make the bureaucracy as efficient and effective as possible, having the most "bang for the buck" when it comes to producing as many results for the amount of taxes Edmontonians cough up every year.

MARGARET SAUNTER

Planning a city budget right after October elections with new council should be postponed until January 8 as one needs a learning curve in preparing a long-term budget. This is foolish for city council to do this so fast.

DEBBIE YOUNG

My top two priorities are: to set a 2008 budget that would focus on core service delivery and address our infrastructure needs, and find shelters for the homeless people as we enter our long and harsh winter.

WARD 5 DON IVESON

First day on the job I'd work my way up and down the councillors' hallway, connecting with colleagues and identifying allies to improve transit.

BRENT NICHALYK

I would meet my executive assistant, prepare my office, make a to-do list, and get a copy of the Focus Edmonton Plan.

WARD 6 LORI JEFFERY-HEANEY

First day will be the start of relationship building with other councillors. I will have reviewed and compiled my notes from day knocking and will be starting to strategize.

CHINWE OKELU

My first action would be to find out where my office is, familiarize myself with the council and find out who to ask questions regarding councillors' office area.

AMARIET SOHI

I will go meet all of my council colleagues, one on one to get to know them better. I will meet with city manager and the managers of different departments one to one to lay out my priorities.

DAVE THIELE

There will be plenty to do between Election Day on October 15 and the inaugural meeting of city council on October 23—including reading and reviewing all the reports that will be before council for that meeting, participating in orientation sessions with the city's staff and administration, and constructing an election campaign. In many ways, this is the busiest week of the term.

ANGELA BRUNSGRUBER

Fourth time's the charm?

Civic Election: Chinwe Okelu, Ward 6

CHINWE OKELU POSTPONES OUR morning interview for a few minutes while he finishes taking out the office garbage. That's not a metaphor for the challenger's goals if he gets a seat on the 2007-2010 city council, but simply the reality of a small campaign office where "everybody does everything."

As our discussion continues, he sounds more and more like the good-natured fellow who's always helping other people move, who dutifully rips tickets at community fundraisers and ends up making five dishes instead of one for the yearly church pot luck. His community service background tells the same story. The Millwoods Community Health Council, the Millwoods Multicultural Board, the Knottwood Community Board and the youth soccer team

he coaches are a few of his community commitments.

But busy doesn't necessarily mean successful. Ward 6 citizens have already rejected his bid for a council seat on three separate occasions. Okelu explains that in previous elections he was running against two incumbents. With the retirement of Terry Cavanagh this election, he feels he has a better chance.

Here's what the community activist had to say about crime prevention, investing in mature neighbourhoods and rapid transit for Ward 6.

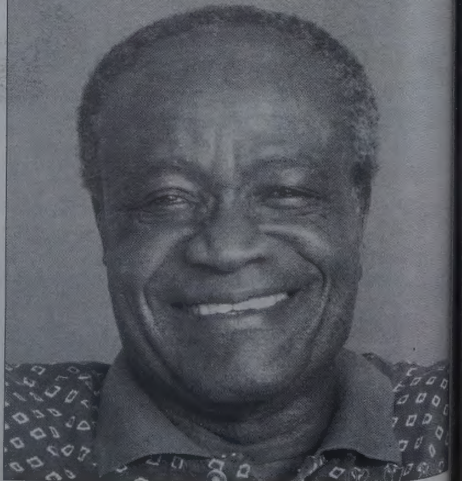
SEE Magazine: During the city's consultations on the new transportation master plan, you were the southeast representative. You were particularly disappointed that the

plan for a bus rapid transit route in Ward 6 was dropped. If you were elected, how would you fund the project? Competition for transit funding is steep. [Currently, the city is extending only the south leg of the LRT, but there are long-range plans for bringing the LRT to NAIT and creating a bus rapid transit route to the west end. Even Ward 3 candidates in the northeast have called for more investment in public transit.]

Chinwe Okelu: My contention is that if we designate a route from the southeast to downtown, down the road when the funds are available, we already have a route. Then you just replace the BRT with LRT. [The initial BRT route] would not require extraordinary funding.

SEE: On public safety, you've talked

See Okelu, page 11



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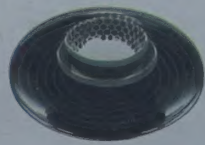
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Green thoughts for downtown

Civic Election: Hana Razga, Ward 4

INTERVIEW HANA RAZGA THINKS OF HER 1988 flight from the former Czechoslovakia, she shakes her head at what she describes as youthful, almost ignorant bravery.

She left Czechoslovakia ahead of providing Soviet forces, leaving behind three brothers and two sisters whom she didn't see for the next 23 years. She arrived in Edmonton with her then-fiance, not knowing a word of English and without a friend between them.

While her current self-image as a mature and steady-handed negotiator may jibe with the human resources career she recently retired from, she still has some of that youthful bravery.

She ran three times for the New Democrats, twice provincially in 1997 and 2001 and federally in 1997. Now, she's running for city council in hotly contested Ward 4. She's not playing it safe either, leaping into new policies like banning fast food drive-thrus, pushing blue boxes into apartment buildings and requiring green energy in municipal buildings. All this when other candidates hesitate to even impose an eating ban. Here's what she had to say about affordable housing, clean energy and getting environmental programs approved by council.

SEE Magazine: Your environmental platform includes an anti-idling ban, a pesticides ban, a ban on drive-thrus, as well as the goal of expanding the recycling program to more apartments and condos. How would you make these goals a reality?

Hana Razga: I would see where the support was originally and see who I could count on. Then I would speak with the other members of council and try to persuade them.... I am a team player and so I'll see how we can work together. It's one of the reasons I'm running for council now, because I see a level of co-operation between the councillors.

SEE: You'd like all Edmonton municipal buildings to run on clean energy like solar and wind. How

would you do that? Is there capacity for that within the industry?

HR: I don't think so, because most energy in Alberta is coal-fire. We do see a lot more windmill power being created... I understand that there is a policy out this year that requires all municipal buildings to have a silver LEEDs [Leadership in Energy and Environmental Design] certification. I would like a higher designation.

SEE: ArtsHab is located in Ward 4 and the residents are facing steep rent increases. You've listed affordable live-work spaces for artists as a priority. Do you have a plan for the ArtsHab residents?

HR: I think that this is really important because the arts and artists do create economic benefits to the city. We need to support them... My position on affordable housing in general is that we should be building affordable housing on municipally owned land. Some of the housing could be dedicated to artists.

SEE: You've called the city's goal of five per cent affordable housing in new developments insufficient. What would you do instead?

HR: Every community should be involved in the planning of their community. I'm sure you've heard of the Strathearn development. There are 500 units of affordable housing that's going to be demolished there. The developer proposes 1,720 units of purchase or rental housing. The developers have committed to five per cent affordable housing. On 1,720 units, that's only 88 affordable housing units. That creates a deficit in affordable units. What I say is that in some areas, it should be 25 per cent or however much they have displaced. In some places five per cent could be enough. In others, like the Quarters [downtown east], it may not be enough.

SEE: How would you realistically implement increased affordable housing? NIMBY-ism and negative community reactions often stifle these projects.

HR: Well, [in the downtown east] there is a lot of concern for safety, so

I think people would be supportive of helping those in less fortunate situations. There are a lot of people that live there that are active on the homelessness front. More of the problem would be with the developers. They are in it to make money and any thing that you set aside for affordable housing isn't as profitable. So, I would work with them and inject a little bit of social conscience. We have to welcome people of all kinds of backgrounds into our communities.

SEE: Do you know how you will vote on the Strathearn and 142nd Street developments?

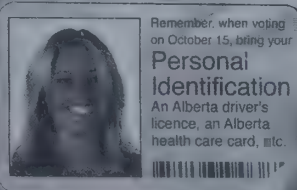
HR: I don't know.... I would like to see those people stay in the community.... I would vote for Strathearn only if the developer agreed to replace all the affordable rental units that they are taking away.

ANGELA BRUNSCHOT



EDMONTON MUNICIPAL ELECTION 2007

We want to see your smiling face on Election Day. October 15, 2007



Okelu

Continued from page 8

about the need for citizens to become more involved in crime prevention. What do you think of the Neighbourhood Empowerment Program in Millwoods? Or the Guardian Angels?

CO: What I'm saying is if we expect the police to be everywhere and deal with every issue or prevent every kind of criminal activity, there will never be a limit. We will continue to need the police and we will eventually become a police state. City requires a holistic approach.... Now, with Guardian Angels, I suggest that we give them a chance. If anyone going to help the police, why not?

SEE: But Millwoods already has seven patrols. Why not stick with a neighborhood approach?

CO: That's just for Millwoods. I'm thinking about the city as a whole. A lot of work to get this up and running. Not every neighbourhood would be able to do that.

SEE: Roads and snow-clearing are

among your top priorities. Council did pass increased funding for road-clearing and for road repair equipment. Were you satisfied with that or do you want to see more?

CO: Well, I say hallelujah! Right? But if people didn't stand up and protest against what happened last winter, probably they would not have done that. What I've said all along is that every year there's a budget. Councillors have a budget for these activities. And when there isn't snow, they take the money from there and the money is gone. So when snow comes, there's no money. What does it take? We live in a cold climate and we know that it's going to snow. That budget is going to grow if there's no snow. Why not leave it for the time that there is going to be more snow?

SEE: Will revitalization of mature neighbourhoods also be one of your top budget priorities? It is one area that this city council has fallen behind on and something Ward 6 needs.

CO: Yes it will. When we talk about quality of life, this is part of what we are talking about. Right?

ANGELA BRUNSCHOT

The Edmonton Municipal Election is fast approaching and we want to see your smiling face at the polls. Literally. Because this year, all voters are required to show identification such as a driver's license before they vote. This will help ensure a fair and accurate result for our city. Your driver's licence, Alberta Health care card or passport is ideal, but there are other choices.

Call 496-8008. Or visit www.edmonton.ca/election

Remember, we want to see you on election day, so don't forget your ID on October 15.



THE CITY OF Edmonton

Inequality among fish and humans

Invisible hand needs a hand from actual laws

I RECENTLY SAW A CARTOON THAT captured an essential political truth. It showed a small fish thinking, "There is no justice in the world." Next to him, a somewhat larger fish (mouth open, ready to eat smaller fish) thinks, "There is some justice in the world." Finally, a very large fish (with mouth open, ready to eat all other fish) thinks, "The world is just."

That's a good summation of the view of many in the corporate world. Reaping handsome rewards for their labour, they see a great deal of justice in our economic system and little reason to tinker with things (like the minimum wage) that would redistribute economic rewards, even just a bit.

This sense of contentment among members of our elite, who have considerable influence over our government, also helps explain why

LINDA MCQUAIG
COMMENT

Given the immense difficulty of living, let alone supporting children, on such a wage, this should be a much bigger issue in the current provincial election.

Premier Dalton McGuinty promises to raise the minimum wage to \$10.25 an hour—but not now.

There's apparently no rush to accomplish this goal for McGuinty and his Liberals, who did, however, see some urgency (along with the Conservatives) in raising their own salaries last December—to the tune of 25 per cent.

While the NDP promises to raise the minimum wage immediately, the Liberals would let the working

able" levels have no significant negative impact.

Right-wingers typically also argue we'd all be better off if we avoided government interventions like minimum wages and left things to the "invisible hand" of the marketplace. But in reality, the marketplace isn't a magical domain where the "natural laws" of economics automatically work things out best for all. Rather, it's a real-life domain governed by a set of man-made laws—laws that establish property rights, that determine workers' rights to organize, to bargain collectively and to strike, and that also set out whether strikers can be replaced or forced back to work. The nature of these laws—or interventions in the marketplace—determines whether the overall balance favours workers or employers.

In the last few decades, the balance has shifted sharply in favour of employers. Governments, under pressure from the corporate world and its academic and media supporters, have slashed social programs and taxes—and utterly failed to defend collective bargaining and other labour rights.

Indeed, one indication of this anti-worker shift is the way minimum wages—a government intervention that favours workers—have been allowed to decline in value. (In 1976, Ontario's minimum wage was worth the equivalent of \$9.97 in today's dollars.)

All this has contributed to the dramatic growth in inequality. A Statis-

tics Canada report released last week showed that, while real incomes remained essentially unchanged for low-income (and most other) Canadians between 1992 and 2004, those at the very top enjoyed explosive income growth. The average personal income in the

top 0.01 per cent actually rose from \$2.5 million to \$5.9 million!

From this vantage point, it's a little to imagine how one might think "the world is just."

The marketplace isn't a magical domain where the "natural laws" of economics automatically work things out best for all.


Ontario's minimum wage is stuck at a paltry \$8 an hour. This leaves a full-time minimum wage worker earning an annual income of \$16,640—several thousand dollars below the poverty line, and even further below it if she's a single parent.

poor wait almost three years until 2010 for a chance to live above the poverty line.

Opponents of the raise argue it will result in job losses. But the 2006 OECD Employment Outlook concluded minimum wages at "reason-

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Hey, south-bound drivers merging onto Groat Road: if it's not too much trouble, could you speed the fuck up? Please! Those of us who are slowing down have to open up space so you can merge... we're still hoping that you're going to learn how to do "the zipper," but, honestly, that, we'd just like to avoid looking sideways to the drivers behind us. "What are you doing?" we can hear them saying. "These people are never going to learn that they have to speed up—not slow down—to get on Groat."

Well, south-bound mergers: are the right?

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Flowers in its hair

The dotcom burst hasn't deflated San Francisco

SAN FRANCISCO—HUNTER S. Thompson is nowhere to be seen, but his ghost, if you believe in such sh!t, lurks in some way. I'm standing across the street from a slanted house at 318 Parnassus where he wrote *Hell's Angels*—where he wrote *Hell's Angels*—the writer said to visit Thompson in the afternoons, seriously freaking out neighbourhood squares. It was here that, if you believe him, the writer said he didn't go much for his fistfighting, preferring to settle his disputes with the stereo voice of his double barrel shotgun. All bullshit—until the last second of his life, mind you, blowing his own head off on the phone to his new wife. I'm sure he had his reasons, but what a dick-head move. But there he was, all mumbly, chatting with those legendary one-penner bikers beside this nondescript garage more than 40 years ago, even before the hippies got stamped as such by the Beats for

HIDDEN NINJA FISH GRIWKOWSKY

buy in North America. The *global* lows and highs are both in Asia, but America tries. Soon, I'm lippping off some Muppet blitch first screaming at me to check my camera from behind a turtle shell of dusty paperbacks. But with familiarity. This has already happened to me years ago when I worked down here for dotcom lady Vulvanauts who took me to the Castro for fun, like everyone at the flick of the century drawn to fantastic promises of money for absolutely nothing worth more than piss. It was, sadly, an economic sleepwalk that rather directly made your utility bills go through the fucking ceiling as primary industry was slapped awake by the indulgences of web designers worldwide. Just as we

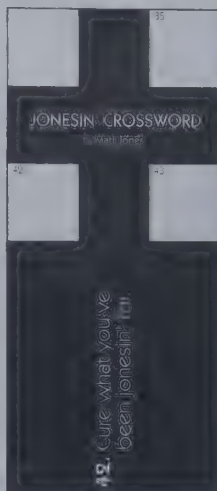
And all that writing, to be sure, from Hunter back through Bukowski, Kerouac, even Ginsberg's overrated *Howl* takes on something extra here—the magic of an echo at least. They spent so much time defining themselves, and wouldn't be the last. That brief exhale of dotcommunists is gone, no question—me among them, the city reclaimed by Emperor Norton and Jack London. Like so many before us, the gold-digger leeches, the Chinese railroaders, and maybe second-worst of all, the lingering poets, our stay in this human encyclopedia only served a greater cliché about newcomers turning vicious towards the next invasion as soon as they can. Either way, it feels good to be officially on the outside again, the responsibility's gone. Without nonsense work and bouncing cheques to worry about any more, this city is agreeably peerless in America.

Crossing a single street changes the 95 per cent majority of a neighbourhood's ethnicity. Just like that! Black! Bam! Spanish! Biff! Vanilla!

being too "trendy." Course, these are nothing more than little details swirling around history banging up against hundreds of tacky storefront windows in the Mission, each containing uncountable garbage not worth one rice and cabeza burrito put together. So many rubber babies, so little time. This ancient city is all about its details. For example, the impressive body reek of French tourists on the 71 bus, or the fact that crossing a single street changes the 95 per cent majority of a neighbourhood's inhabitants' ethnicity. Just like that! Black! Bam! Spanish! Biff! Vanilla! Must be Haight, which in general contains the best and worst things to

must blame mercenary actors for slowly turning Whyte Ave into a shithead circus with no living keeper, so too must we ex-"creatives" and "content providers" accept our part in Paul Krugman's Great Unravelling. Still, such reverberating genius here. The statue garden in Golden Gate (aka Cloaked Klingon Bird of Prey) Park—sphinxes, lions—even the guy who wrote the words "havoc of war" into his national anthem gets the kind of perch Queen Victoria sits on in Liverpool.

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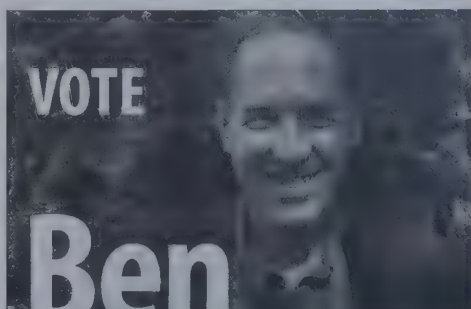


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Ward 4

Ben has lived in Ward 4 for 26 years. He currently lives in the community of Rosedale, along with his wife Laurie Blakeman, who is provincial MLA for the constituency of Edmonton Centre.

To learn more, please visit www.benhenderson.net, call 428-1913 or email Ben at electben@benhenderson.net.

Edmonton Municipal Election - October 15, 2007

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food and drink

Raising the chocolate bar

It melts in your mouth, not on your conscience

I NEVER PLANNED TO BECOME a chocolate snob.

Of course I've always liked chocolate, but my undiscerning appreciation took degenerate forms, usually manifesting themselves as an impulsive afterthought purchase at the supermarket checkout. Just about any mass-produced, highly adulterated chocolate would do, and that Twix, Crispy Crunch, or Oh Henry!—I'd even hit the occasional Big Turk—lasted about a minute, the satisfaction I derived from its consumption ending shortly thereafter. Empty as the experience might have been, I would never have thought to plunk down three or four bucks for a slab of the real thing.

But one bar of Green & Black's Maya Gold, a gift from a friend, was a window into a new world. Its 55 per cent cocoa content was procured at a fair price from a farmer's co-op in Belize (one industry survey says that 90 per cent of the world cocoa supply comes from farms of 12 acres or less and that, in the main, small cocoa producers get screwed hard by big chocolate manufacturers); the cocoa itself was grown using sustainable practices that left out clearcutting and chemicals (cocoa is said to be one of the most heavily chemically treated crops in the world); and the cocoa was seamlessly blended with high-quality organic ingredients rather than extenders and tropical oils.

As if this weren't enough, dark chocolate (i.e., chocolate with a high cocoa content) is high in polyphenols, the same cholesterol-lowering, oxidant-hating chemicals that give red wine its alleged health benefits. Self-righteousness is, of course, not a particularly satisfying flavour on its own. But my research has led me to believe that organic chocolate, in addition to being good for the soul, tastes a lot better than run-of-the-mill big-name chocolate, and that the rich, complex, concentrated flavour of such products provides satisfaction with much smaller quantities, thus offsetting the high fat content of cocoa-intensive products.

So, with the help of a friend or two, I've conducted a quick and



dirty survey of a few of the organic, fair-trade chocolate bars on the market, specifically chocolate with 55 per cent or more cocoa content. You can take my word for it, but I recommend conducting your own research. Take your time.

GREEN & BLACK'S (\$3.79 FOR A 100G BAR)

Though recently acquired by ginormous junk-food combine Cadbury-Schweppes, this British chocolatier still follows the organic manufacturing and fair-trade principles it was founded on. As I mentioned earlier, their Maya Gold variant is my personal fave, a smooth blend of organic cocoa and natural orange extract, with subtle hints of vanilla, cinnamon and nutmeg. Sip a coffee with a nugget of this on your tongue and you'll never look at another Hershey bar again. If orange chocolate isn't your thing, consider G&B's currant and hazelnut bar, though the chunkiness of its fruit-and-nut load compromises the overall melty pleasure. I'd be remiss if I didn't also tout their mint-filled variety that enfold mints in bittersweet dark chocolate. One square is the flavour equivalent of three boxes of Junior Mints, but better.

COCOA CAMINO (\$4 FOR A 100G BAR)

Cocoa Camino is the brand face of the Ottawa-based La Siembra workers' cooperative, which brings together fair-trade organic materials from the Dominican Republic, Costa Rica, Paraguay and Peru for their products. They even offer an exclu-

sive product line through 10,000 bagels, which offers products that support equitable trade and social development.

Like G&B's, they offer a wide variety of chocolate grades and flavourings, including bittersweet, dark, milk, espresso, almond, orange and white. Their 71 per cent bittersweet bar is my pick for its complex, fruity, earthy flavour that lingers on your palate after you let a square melt on your tongue. The mint version has a weird, granular crunchiness I'm less fond of. If I were discussing milk chocolate here, I'd also plug their milk chocolate and almond bar.

ENDANGERED SPECIES CHOCOLATE (\$3.29 FOR 85G BAR)

The name and packaging suggest a chocolate bar fashioned from mountain gorilla and bottlenose dolphin, but it's meant as an assurance that 10 per cent of their profits are devoted to supporting at-risk species, habitat and humanity. It's like minty chocolate but hate mint fillings, their 70 per cent chocolate, with deep forest mint is the bar for you, the mintiness emerging like a cool breeze as the chocolate delicately melts on your tongue. And if you prefer coffee you can chew, you'll find the candy equivalent in their intense dark chocolate with cocoa nibs—the gritty crushed meat of the cocoa bean—suspended in it. Better than morsels of ring-tailed lemur.

SCOTT LINGARD

RECOMMENDED RECENTLY

DINER

TASTY TOM'S DINER (9965-82 Ave.) Despite the name, it's not a "turkey-only" restaurant. In fact, there's a fairly eclectic menu offering a wide range of diner favourites at OK prices. Tom's is a good choice for a nice summer Sunday brunch on the back patio, or a laid back burger and beer. ★★★★★ (May 2006)

CASUAL ELEGANT

PACKRAT LOUIE (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for

the day, and then pop in to reward yourself for a job well done. ★★★★★ (Nov 2006)

BACON (6509 112 Ave.) This great little bohemian-chic restaurant offers a limited choice of familiar(ish) items done with some innovative twists. By pairing locally produced items with some deft hands in the kitchen, they manage to pull-off simple organic dishes that are worth remembering. ★★★★★ (Aug 2007)

FRENCH

LA TABLE DE RENOIR (10046-101A Ave.) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting out on La Table de Renoir's patio enjoying one their traditionally prepared Provencal classics. A nice touch of cafe culture here in downtown Edmonton never hurt anyone. ★★★★★ (July 2006)

FUSION

L'AZIA (10200-102 Ave.) Something for everyone hardly begins to describe L'Azia, a great place for group outings or fun evenings for two in warm and inviting surroundings with good food. If you can't find something on their extensive menu to fit your taste or budget, it's your own damn fault. ★★★★★ (April 2006)

BURGERS

THE GARAGE (10242-106 St.) For a good burger at a more than reasonable price, downtown, The Garage is a good bet. The converted service station (hence the name) is a relaxed and comfortable place to enjoy a beer and eat some wholesome food on a Saturday afternoon (or any day really). ★★★★★ (Mar 2006)

ITALIAN
MANGIAMO'S TRATTORIA (10124-124 St.) Mangiamo's has perfected Italian comfort food served in warm and elegant surroundings. They offer a nice well-balanced menu of appetizers, salads, pastas (\$16-18), and entrees (\$21-25), along with an interesting and very reasonable wine list. Groups of 6 or more can order platters family style. Reservations strongly recommended. ★★☆☆ (Mar 2006)

PORTICO (10012-107 St.) Most folks in Edmonton know they can get a well-prepared, high-end meal at Portico for dinner, but you might be surprised at how reasonable their lunch menu is. They offer a superb selection of items between \$10-13 in a professional and comfortable space which is perfect for those times when you want to do grown up stuff. ★★☆☆ (May 2006)

SANTOS PIZZA AND STEAK (10821-95 St.) Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight or anything, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well, at reasonable prices. What's not to like? ★★☆☆ (Sept 2006)

CENTRAL AMERICAN

EL RANCHO SPANISH RESTAURANT (11810-87 St.) If you're looking for some quick Mexican-esque take-out food, this prepared from scratch authentic Mexican/Salvadoran restaurant isn't the place for you. Allow yourself some time to sit back and enjoy El Rancho's authentic food at reasonable prices. ★★☆☆ (Mar 2006)

MIDDLE EASTERN
KABSA THE DEVINE DISH (10345 Jasper Ave.) Unbelievably well prepared Middle-Eastern food at great prices. Take it with you or eat it in the all white, art-inspired dining room. You don't have to be familiar with this type of cuisine to discern that the folks at KABSA know what they're doing. ★★☆☆ (Apr 2006)

KAMIL'S TURKISH CAFÉ AND RESTAURANT (12408-118 Ave.) If you're the type that can relax and just go with the flow and not be too off-put by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food. ★★☆☆ (Aug 2006)

LUNCH
LATIN DELIGHTS (BOARDWALK MARKET, 10320-102 Ave.) If you're on a lunch break from an office tower or out poking around the farmer's market on 104 St. and suddenly find yourself all sort of peckish, why not pop into the Boardwalk Market for a churros

from Latin Delights. These little sandwiches are pure, simple, and tasty. Perfect street food. ★★☆☆ (Apr 2006)

ARBOR RESTAURANT (RUTHERFORD HOUSE, 11153 Sask. Dr. U of A Campus) The perfect place to take your wife's mother's second aunt twice-removed if you need to entertain her for an afternoon and listen to stories about how things used to be back in the day. Try the sandwiches or the afternoon tea. If this is your thing, this is your place. ★★☆☆ (Sept 2006)

JAPANESE
I LOVE SUSHI (10108-105 St.) If you're in the downtown area and in the mood for a raw deal, look no further than I Love Sushi. Relatively good sushi, sashimi, Bento boxes and udon at justifiable prices, served in simple, but nice surroundings. ★★☆☆ (May 2006)

DELI
COL MUSTARD'S CANTEN AND CATERING CO. (10802-124 St.) Oh my God! Comfy and casual with great surroundings doesn't even begin to describe the feeling you get in Col Mustard's. It's a little pricey for a sandwich and a bowl of soup, but given their dedication to quality, it's worth the extra cost to ensure superior products. ★★☆☆ (May 2006)

SPANISH
LA TAPA (10523-99 Ave.) A great little Spanish place for a warm summer evening. If you can, try to get a seat on the patio, drink sangria, spend some time putting a good selection of tapas together, and then relax. If you follow these directions, you should be in for a fun night. ★★☆☆ (July 2006)

PIZZA
TONY'S PIZZA PALACE (9605-111 Ave.) Without a doubt, Tony's is one of the top places in Edmonton for a traditional Italian pizza. Watching the guys in the kitchen hand toss the dough and banter back and forth can be just about as good as the food. ★★☆☆ (May 2006)

DALLAS PIZZA & STEAKHOUSE (7834-106 Ave.) Dallas is really your prototypical pizza and steakhouse type restaurant as it bygone era. But, given that the food is well-prepared, the service is good, and the price is reasonable, it makes me wonder why we've moved on? Give the Dallas a try and you'll find yourself asking the same thing. ★★☆☆ (Aug 2006)

FAMOSO NEAPOLITAN PIZZERIA (11750 Jasper Ave.) If you're interested in good food in fast-food like atmos-

phere, or are looking for franchise opportunities, look no further than Famoso. They serve authentic Neapolitan pizzas, as per the regulations set out by the Associazione Verace Pizza Napoletana (V.P.N.) in a quick-in and out fashion. ★★☆☆ (July 2007)

KOSHER
CAFÉ LEVI (Europa Boulevard, WEM) You've got to be meshungina if you think there's any better place for latkes in Edmonton. The next time you're at the mall and need a bite, do yourself a favour and give this kosher food counter a try for an orthodox take or traditional mall fare. ★★☆☆ (May 2006)

SOUTHEAST ASIAN
BAN THAI (115726-100 Ave.) Fairly authentic tasting Thai food in how would I describe the surroundings, maybe fairly authentic as well? At any rate, the dishes are what I imagine really good home cooked food is like in Thailand. A bit pricey though. ★★☆☆ (July 2006)

NINH KIEU (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard, except for the pho, which is really quite good. Ok, I guess the green onion cake is pretty good too. ★★☆☆ (Jan 2007)

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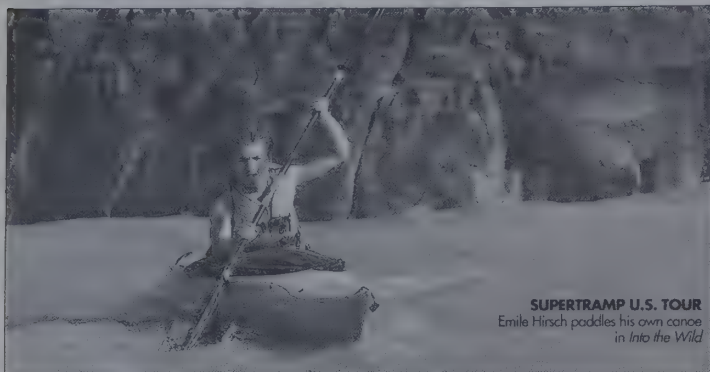
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The nature hike from hell

Into the Wild finds Sean Penn in an uncharacteristically positive mood



SUPERTRAMP U.S. TOUR
Emile Hirsch paddles his own canoe in *Into the Wild*

INTO THE WILD

Directed by Sean Penn. Starring Emile Hirsch, Vince Vaughn, Catherine Keener, Hal Holbrook. Opens Fri, Oct 12 *****

I ALWAYS GET THE FEELING THAT IF you ever ran into Sean Penn at a cocktail party and told him you enjoyed the films he directed, he'd do nothing but scowl at you. Maybe he'd make some terse comment about how his movies weren't meant to be "enjoyed," man, before stalking off into some corner of the backyard to sulk in peace. You've got to respect Penn for the passion he brought to films like *The Indian Runner* and *The Crossing Guard*, and I thought he showed real growth as a

filmmaker with *The Edge*—but my God, what a bringdown that guy is! His films are so humourless, so willfully serious—so committed to being gloomy and gritty and real that, ironically, they don't even seem to be taking place in the real world but in some grim alternate universe where everyone is either an alcoholic, a survivor of abuse, or the parent of a dead child.

Which is partly why I think Penn's new film *Into the Wild* took me so much by surprise: It's an up movie. And it manages to be up even though everybody in the audience knows it's building towards the lonely, protracted death of its main character. That would be Chris

McCandless, a young man who in 1990 rejected his prosperous Virginia upbringing, donated his life's savings to Oxfam, gave himself the fanciful new name "Alexander Supertramp" and began exploring the American wilderness, taking odd jobs here and there and making just enough money to get him to his next destination. McCandless probably had more sensibility than sense to him, though, and when he decided to spend the winter roughing it in Alaska, he was fatally unprepared for survival—unable to find his way back to civilization, he died in the abandoned bus he'd been using for shelter, perhaps as a result of eating poisonous seeds, perhaps from sim-

ple starvation.

And while Penn spends a lot of time in that bus with the increasingly emaciated and desperate McCandless (played winningly by Emile Hirsch), he refuses to portray him as someone who wasted his life. On the contrary, Penn celebrates him as someone who lived his life exactly the way he wanted to, and who met some wonderful people and saw some beautiful sights along the way.

Shrewdly (and somewhat amazingly, given Penn's fondness for political speechifying), Penn rarely has McCandless articulate his philosophy. There's really only one scene in the movie where McCandless tries to explain himself—and who does he have to explain himself to but Vince Vaughn, whose reactions of amused disbelief hilariously puncture McCandless' pomposity. (Vaughn is just one of several wonderful supporting performers in this film—Hal Holbrook, William Hurt, Catherine Keener and some guy named Brian Dierker are all outstanding.)

I have no interest in nature myself, and my natural inclination is to view McCandless as a self-righteous, possibly insane little twerp. But I do love loose, open, improvisational '70s-style cinema, and Penn portrays McCandless' odyssey with enough Terrence Malick flair to sweep me up in its spirit. This isn't the leaf-loving Malick of *The Thin Red Line*, though—it's the Malick of *Badlands*, the Malick whose characters were a little cut off from the rest of humanity, and for whom nature was just a

little too hard-edged to give the solace.

Now, a friend whose taste I've told me he had exactly the opposite reaction to *Into the Wild*, a view, he said, by watching Charlie Rose interview Penn on TV. (Rose: anything is guaranteed to turn you off a Sean Penn movie, it's worth Sean Penn talk about it.) To my friend, *Into the Wild* reeked of bullshit and hypocrisy. He hated Penn's decision to portray McCandless' father as a wife-beater, which he apparently was not. He rolled his eyes at the scene where McCandless turns down a golden chance to go to bed with a sexy, willing young folksinger because she's only 16. And he hated Penn's decision to romanticize McCandless and his moment of death. In his view, Penn is using McCandless as a stand-in for himself, a saintly figure doggedly pursuing "the real"—while blithely altering or ignoring reality whenever it suits him.

I can't deny the validity of this reading of the film, and yet I found myself swept up in Penn's vision of the better, fuller life that still might exist, just outside the city limits—a vision, I might add, that nevertheless acknowledges McCandless' selfishness and the enormous pain he inflicted upon his loved ones. Penn's eye seems more benevolent, his attitude toward his characters more affectionate. *Into the Wild* is just a marvelous film. I hope I run into him at a party one day—I can't wait to tell him how much I enjoyed it.

PAUL MATWICK

DVD Dictator

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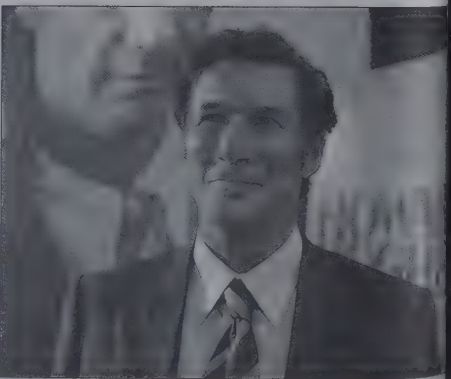
One of the year's most underappreciated gems—maybe we're just suckers when it comes to stories about larger-than-life con men. Richard Gere is a revelation as Clifford Irving, the novelist who hatched a brazen scheme to write a fake "autobiography" of tycoon Howard Hughes and sell it to McGraw-Hill for a gigantic six-figure advance, betting that Hughes was too much of a recluse to come forward to denounce it. He almost got away with it, too—and it says something about Gere's appealing performance that you're almost sad when his fraud is ultimately exposed.

A MIGHTY HEART

Perhaps the story was just too grim and painful to lure people to the theatres, but director Michael Winterbottom's recreation of the events surrounding the kidnapping and murder of journalist Daniel Pearl by Pakistani extremists is a triumph of gripping, clear-eyed, responsible filmmaking. There's this woman in it too named Angelina Jolie—maybe this movie will finally get her some attention from the media.

MICHAEL MOORE HATES AMERICA

Stupid title, but this takedown of the much-loathed liberal documentarian is much better than the similarly



WHO WANTS TO BE A ZILLIONAIRE?

Richard Gere impersonates Howard Hughes impersonator Clifford Irving in *The Hoax*

themed, borderline-incompetent Canadian film *Manufacturing Dissent*, which came out earlier this year.

MY BEST FRIEND

This slight but charming comedy of manners from Patrice Leconte (*The Man on the Train*, *The Girl on the Bridge*) stars Daniel Auteuil as an emotionally distant businessman who hires a taxi driver to hang out with him, just to prove to his part-

ners that he really does have inner

SHOW BUSINESS: THE ROAD TO BROADWAY

This well-reviewed fly-on-the-wall backstage doc follows four Broadway musicals from rehearsal to opening night. Some succeeded (*Grease*, *Avenue Q*) while others became end-of-days (*Taboo*, we hardly knew ye.)

Blinding passion

In *Crazy Love*, a man attacks a woman with acid—then gets her to marry him

CRAZY LOVE
Directed by Dan Klores and Fisher Stevens.
Featuring Burt and Linda Pugach. Available on
DVD on Oct 16. ★★☆☆

IF YOU WERE TO CROSS PATHS WITH Burt and Linda Pugach, they'd probably strike you as a fairly typical elderly couple from the Bronx: they putter around the house, they go to the same restaurant for breakfast every Saturday, they kvetch about their neighbours, and they bicker with each other the whole time in a tone that makes it impossible to tell where irritation ends and affection begins.

Spend a little time with them, however, and you'll notice that Linda's dark glasses and her wig aren't just a fashion statement; she's actually blind and bald. Hang out with them at their house, and maybe they'll tell you the story of how Linda got that way—God knows, they've shared it with practically every tabloid reporter and daytime TV talk show host in the country.

You see, back in 1959, Burt was a prosperous lawyer (albeit a fairly shady one). He'd been courting Linda for a while, escorting her to the nightclub he owned, showering her with gifts and taking her on rides in his private plane. But when it became apparent that Burt was never going to divorce his wife, Linda broke off the relationship and soon was engaged to a new man. After a few months of fruitlessly talking her and threatening her, Burt decided that if he couldn't have Linda, then no one could—and he hired a couple of thugs to throw lye in her face. Burt was sent to prison, while Linda, blinded and disfigured, tried to adjust to her new life. An admirable goal... except in Linda's case, "adjust to her new life" wound up meaning "marrying the man who blinded her when he finally got out of jail 13 years later."

I can't think of another movie that made me shout with disbelief at the TV screen more times than *Crazy*

Love—just when you think your opinion of Burt couldn't get any lower, he finds a way to sink to a new level of moral vacuousness. (This is a guy whose best buddy defends his relationship with him by shrugging and saying, "Even Hitler had friends!") I'm not a psychiatrist, so I don't know if Burt is a sociopath, a psychopath or just an asshole, but you can at least console yourself with the thought that he seems to have received the perfect karmic reward for his actions: he now gets

frightening figure of the two. After all, the film strongly suggests that she took Burt back not because she still loved him but because she needed financial security, and also had come to believe that Burt was the only man who was now even capable of loving her. In a sick way, she also seems to relish the media attention that her marriage stirred up, no matter how lurid the headlines might have been or how prurient Geraldo's and Sally Jessy's questions became. You can't help but wonder: if she'd never met Burt, would she have stayed the nice, shy Jewish girl she was in 1959? Are all of us just one crazy relationship away from transforming into a lovestruck freak ourselves? And could you argue that maybe every marriage is a milder version of the Pugaches—that couples stay together for more unhealthy reasons than healthy ones.

Directors Dan Klores and Fisher Stevens don't delve too deeply into the Pugaches' psychology—and who can blame them for keeping their distance from that snakepit? They're content simply to share this bizarre story and let it speak for itself (aided by plenty of slickly edited home movies, talking-head interviews and vintage music cues). *Crazy Love* left me disturbed, dumbfounded and praying that if I ever meet a girl who loves me as much as Burt Pugach loves Linda, she'll stay the hell away from me.

PAUL MATWYCHUK



HAPPILY EVER AFTER

Burt and Linda Pugach are the epitome of romance... sort of... in *Crazy Love*

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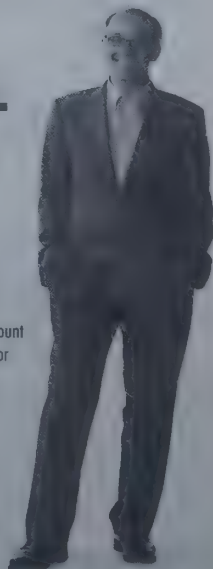
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THERE'S SOMETHING ABOUT MARRIAGE

The honeymoon is over for Ben Stiller and Malin Akerman in *The Heartbreak Kid*

Box office Heartbreak

Ben Stiller's nasty nod to nuptials keeping 'em away in droves

THE HEARTBREAK KID

Directed by Bobby and Peter Farrelly. Starring Ben Stiller, Malin Akerman, and Michelle Monaghan. Now playing. ★★☆☆☆

IF YOU DIVORCE ONE PARTICULARLY nasty sex scene from its punchline—a cut to Ben Stiller curled up and covering in a corner—it speaks volumes about the true spirit of *The Heartbreak Kid*, as they celebrate their

honeymoon in a Mexico hotel room, Eddie (Stiller) and Lila (Malin Akerman) engage in the kind of romp that's meant to signify that the former has made the mistake of marrying a complete nutbar. She extols him to hit her and "fuck her like a black man." (Are those two supposed to go together or something?). It's a mean-spirited, humourous, and oddly graphic sequence—like I

said, take away the end-gag and you'd think you mistakenly walked into a very different kind of film.

It's also rather emblematic of the joyless proceedings as a whole.

The verdict is pretty much in on *The Heartbreak Kid*. Despite holding the number-two spot on the music charts, it's already regarded as a flop, opening to uniformly terrible reviews and equally disheartening ticket sales.

It's easy to see why.

This remake of the 1972 film of the same name moves along ploddingly, yet when the Farrelly Brothers' *Pin, There's Something About Mary* introduce some of their trademark gross-out humour, they provide the comedic respite—only an uncomfortable squirm. That is, when they elicit any reaction at all.

Stiller's Eddie is a lifelong bachelor who, after prodding from his friends, impetuously marries a woman he barely knows, only to discover during his honeymoon that the girl of his dreams, the earthly, well-mannered, and totally boring Miranda (Michelle Monaghan),

Sure, his bride Lila has problems—she's a recovering cokehead with a deviated septum, she sings off-key to every song on the radio (but hell, she knows all the words), tracks by the Boss, Blondie, and The Spice Girls—sounds pretty funny to me, doesn't have a job, farts when she uses the washroom (theatrical), but women display real biological functions), and, worst of all, all this in the eyes of the filmmakers, has an insatiable sexual appetite. Sounds like a composite of every gal I've ever known—lovely people, cool, and every one.

But, we're supposed to identify with Stiller on this one, as he gives one-note performance of a man stewing in endless irritation.

Sounds like a good time, no? Come to think of it, maybe *Pin* should have kept the tone of *There's Something About Mary*, dispelling, disturbing sex scenes, sans the gag, all the way through. It wouldn't have made the film any more enjoyable to watch, of course, but it would have at least given some personality.

ZOLTAN VARGAS



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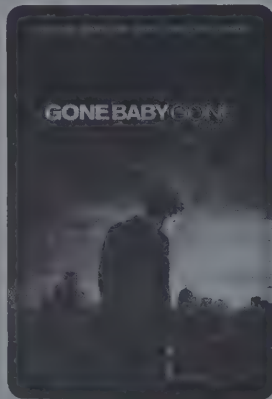
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THE LIFE OF PIE
We're rooting for *Pushing Daisies* to succeed, but we're not holding our breath

Does *Daisies* have the magic touch?

Or does it merely contain enough quirky whimsy to fill out the pilot?

WAS ANYONE ELSE UNDERWHELMED BY *Pushing Daisies* last week? Actually, I think I was just whelmed—not over, not under. Just whelmed. I'll admit that I'm as much a sucker for publicity as the next person, and I wanted to believe the hype. But the only thing that *Pushing Daisies* managed to do was my buttons.

Yes, the premise is original. Yes, some of the writing is clever. Yes, it resembles a Tim Allen movie on acid—not something you see everyday on network TV. But where can I go now?

For anyone who didn't see the show (by the way, ABC would like to know where you live), Ned is a pie-maker with the mysterious ability to bring the dead back to life with one touch, and return them to their necrotizing state with another. In the pilot, his magic fingers come in handy when his childhood sweetheart Charlotte (Chuck for short) is murdered. He brings her back to life and with the help of his PI buddy Emerson, the trio tracks down Chuck's murderer.

As a pilot, it was a breath of fresh air. The lead character has a career you don't see too often (not just a baker, but a PI-maker, like the Peculiar Purple Pie Man from *Strawberry Shortcake*, only less evil). The chemistry between Ned and Chuck is great, and made me leener by the realization that if he ever touches her again, she'll be gone forever. The production design is definitely stunning. And there are monkeys, which is always a bonus in my book.

But *Pushing Daisies* still feels like it should have been extended into a two-hour movie, not a series pilot. The only place this premise can logically go—other than capitalizing on the unresolved sexual tension—is for the trio to revive the newly dead and collect the rewards promised by solving their murder. It's like *Murder, She Wrote* with Jessica Fletcher as a mercenary.

Bryan Fuller, the creator and showrunner (previously of *Heroes* and *Wonderfalls*), obviously has a macabre sense of humour, but more importantly, he'd better also have a damn good imagination to keep this going without lapsing into ridicule. And even the *Day/Glo* colours will grow garish over time.

TELEPROMPTER

NICOLA SIMPSON KHULLAR

So far ABC has only ordered 13 episodes, and time will tell whether the back nine will be on the production slate as well.

The worst part is that I brought this disappointment on myself. I was snookered by the critics who caught a peep at the pilot at the New York Television Festival in August and promptly wet their pants. Silly me thought, "Well, it must be amazing to shake these professional cynics out of their FOX News-induced stupor." Shame on me.

Maybe I've become too jaded as well. Too many years spent waiting for the few lotus flowers to blossom in the creek that permeates much of the primetime schedule. Too many hours spent hoping that every great idea that comes along will work far more than a few episodes (anyone else remember *Mistifs of Science* on NBC in 1985?), and too many hours watching crap for no good reason other than it was an attractive alternative to doing actual work.

Or maybe television is now running the risk of shooting itself in the foot with its own creativity. Cable shows like *The Sopranos* raised the bar for network programming, and advertisers have taken notice. Now luxury brands and big chains alike want to sponsor "quality" television, and not just through pledge drives on PBS. And as the political climate in the U.S. has become increasingly polarized, so has the television landscape. Shows are either banal shite or complex and sublime. There isn't a lot of truly mediocre TV out there anymore. [Well, maybe those procedurals on CBS would qualify.]

So what you end up with is *Pushing Daisies* on one channel, and *Back to You* on another at the same time: one show that is truly original, and another that is almost the definition of derivative.

And yet, still, I'm back to pushing buttons. This time on the remote control.



- 1 Stronger, Kanye West
- 2 The Way I Are, Timbaland
- 3 Party Like a Rock Star, Shop Boyz
- 4 AYO Technology, (f. Timberlake) 50 Cent
- 5 Buy U A Drink T - Pain
- 6 Crank That, Soulja Boy
- 7 Big Girls Don't Cry, Fergie
- 8 Umbrella Rihanna
- 9 Don't Matter, Akon
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capsule film reviews

3:10 TO YUMA

Decent enough, but with Russell Crowe and Christian Bale in the cast, you expect something more. Call it *Gunfight at the Merely OK Corral*.
★★★☆☆

ACROSS THE UNIVERSE

Julie Taymor's attempt to squeeze 30-odd Beatles tunes and every iconic cultural event from the '60s into a single 135-minute movie is one of the year's most misguided cinematic disasters. It's the worst thing to happen to the Beatles since Yoko.
★☆☆☆☆

THE BOURNE ULTIMATUM

If there's a more exciting sight than Matt Damon running down streets, leaping through windows, driving cars off rooftops and beating up hired assassins using nothing more than a book, we don't want to know about it. Our hearts couldn't take it.
★★★★★

THE BRAVE ONE

Director Neil Jordan and star Jodie Foster do their best to bring some gravitas to this urban-vigilante drama, but they're fighting a losing battle against an increasingly silly and implausible script that, despite its title, seems scored to death of addressing any of the issues it raises.
★★★☆☆

EASTERN PROMISES

This Russian-gangster potboiler is "minor Cronenberg," which means it's only twice as intelligent and engrossing as the best films of most other directors. Viggo Mortensen's naked steamroom fight scene is already the stuff of legend.
★★★★★

FEAST OF LOVE

A little bit treedy, a little bit pseudo-pro-

found, a little bit heavy on the Morgan Freeman voiceovers, but this ensemble drama from veteran director Robert Benton has enough humanistic spirit (and a surprising amount of female nudity) to merit a mild date-night recommendation.
★★★☆☆

THE GAME PLAN

A more routine family comedy would be hard to imagine. Strictly for toddlers who've never seen the lidless-blender-destroys-the-kitchen gag before.
★★★☆☆

GOOD LUCK CHUCK

Dane Cook is a man cursed to have every woman he sleeps with fall in love with the next guy they meet. The audience is cursed with having to watch a Dane Cook movie.
★★★☆☆

IN THE VALLEY OF ELAH

Paul Haggis partially atones for the self-important *Crash* with this understated Iraq-homefront whodunit starring Tammy Lee Jones as a former military policeman stoically investigating the murder of his soldier son. The final scene's a bit of groaner, though.
★★★★★

THE JANE AUSTEN BOOK CLUB

Robin Swicord's adaptation of Karen Joy Fowler's novel has a solid cast, likable characters, clever allusions to Austen's novels, a faith in the audience's intelligence and a cute guy in bicycle shorts. What's not to love?
★★★★★

THE KINGDOM

This thriller about an FBI team investigating a terrorist attack on an American residence in Saudi Arabia is assembled with the polish and ease of an IKEA Billy bookshelf—adjustable and sturdy, but also missing a few pegs and made out of particleboard. But as

the pilot episode for *CSI: Riyadh*, it can't be beat!
★★★★★

MR. BEAN'S HOLIDAY

It's just like Jacques Tati, only crappier and unfunnier!
★★★☆☆

MR. WOODCOCK

Billy Bob Thornton's new policy of playing only the most hateful, misanthropic characters imaginable has given us the black-hearted joy of *Bad Santa*, but it's resulted more often in stuff like *School for Scoundrels*, *The Bad News Bears* and this unpleasant Oedipal comedy about a man's unwelcome reunion with his evil former gym teacher.
★★★☆☆

RESIDENT EVIL: EXTINCTION

More zombies get splattered in this one, but Milla Jovovich's costumes are far less revealing. Colla it a draw.
★★★☆☆

THE SEEKER: THE DARK IS RISING

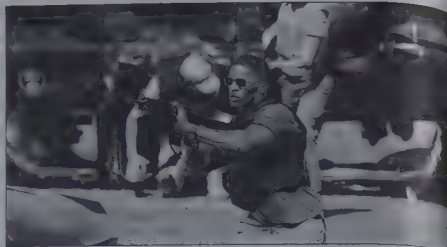
Warner Bros. has the *Harry Potter* movies, New Line has *The Lion, The Witch and the Wardrobe*, and now 20th Century Fox hopes to grab a piece of that lucrative kid-die-fantasy pie. They'll have to keep seeking.
★★★☆☆

SHAKE HANDS WITH THE DEVIL

The story of Roméo Dallaire's tragic tenure as head of the UN peacekeeping force in Rwanda has already been told in the memoir and the documentary of the same name. But the story that bears repeating, and this film, anchored by Roy Dupuis' central performance, is appropriately grim and agonizing.
★★★★★

SILK

Well, it sure is pretty-looking. But this preten-



THE KINGDOM

No, not the Lars Von Trier film... though it sure would be fun to see Jamie Foxx using a rocket launcher in a haunted hospital!

tious period romance about the 19th-century textile industry is as insubstantial as its namesake.
★★★☆☆

SUPERBAD

This jubilantly raunchy teen comedy is hilarious—but be sure to see it now before every fratboy in town starts wearing "McLovin" T-

shirts.
★★★★★

SYDNEY WHITE

Amanda Bynes stars in this campus-version of *Snow White* and the *Seven Dwarfs*. The whole thing is pretty dopey.
★★★☆☆

Beyond the Blurbs

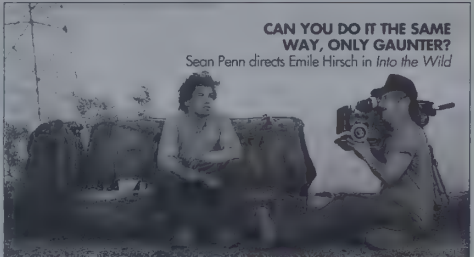
This week: Sean Penn leads critics deeper *Into the Wild*

"INTO THE WILD IS ALL OVER THE place and ultimately, I think, wrong-headed in its attack. But Penn gives it the good old college try—or perhaps I should say, the good old society-dropout try...."

"For a great actor, Penn has surprisingly little grasp of dialogue. The scenes with Vince Vaughn are speed-franky and fragmented, the encounters with the earth-mother Keener too clipped to stir much feeling. None of the scenes are bad, exactly, but they undermine the film's present tense—and being 'in the moment' is what people who flee their comfortable, media-saturated surroundings generally aim to achieve. With all the narration and fits of slow motion, the movie seems like the work of a nervous chain-smoker. It lacks concentration—and with it, the potential for rapture." —David Edelstein, *New York*

"THERE ARE A FEW TOO MANY OVERLY sincere attempts at profundity (the movie opens with a Lord Byron quote), but Penn's insight into his subject's core desire propels the film past its flaws. We share McCandless' successes and failures and come to care greatly about his survival even if he can't fully relate to his motivations."

"In his youth, Penn probably would have loved to play Emile Hirsch's part—it's meaty (as well as meatless: Hirsch had to drop plenty of weight to approximate death by starvation). But in directing the film he adopts the stance an older brother



CAN YOU DO IT THE SAME WAY, ONLY GAUNTER?

Sean Penn directs Emile Hirsch in *Into the Wild*

might have taken in the face of Chris's iconoclastic behavior: understanding tempered with grief." —Matt Singer, *The Reelers*

"IT IS A MEASURE OF PENN'S intelligence and moral imagination that he can swallow Chris's idealism whole without canonizing him as a faultless mystic. Enamored as it is with Chris's worldview, *Into the Wild* does not shrink from its consequences. Penn recognizes the thin line between Emersonian self-reliance and community-killing solipsism. For someone who seemed so politically engaged in his college career—classes on the plight of the Third World and the depredations of the First dotted his transcript—Chris's abandonment of society smacks of moral abdication. It is the tragedy of post-1960s liberalism writ small, the mistaking of narcissistic self-actualization for political

progressivism. By the time he realizes his mistake, it is too late." —Elbert Ventura, *Reverse Shot*

"MCCANDLESS'S RUMINATIONS ON 'ultimate freedom' and wanting to 'kill the false being within' are so self-aggrandizing that he comes off less a quixotic truth-seeker than someone wielding derivative ideals to mask a more obvious, immature adolescent revolt against his mother and father. Far too heavily, *Into the Wild* simply buys what McCandless was selling, but even more than that, it augments what he was selling, while cursorily addressing (or outright sidestepping) any aspects of the tale that might be at odds with the young man's carefully constructed, pseudonym-ed self-image as 'Alexander Supertramp, late 20th-century Jack London-by-way-of-Kerouac.' —Nick Schager, *Slant*

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CHECK THEATRE DIRECTORY FOR SHOWTIMES • DIGITAL SOUNDING

my look



Adrian LaChance

Where: Annual Traditional Pow Wow at the U of A Butcherdome
Occupation: Holistic Education Instructor with Edmonton Catholic School

Wearing: A man's traditional regalia, not a costume. A costume is something that you wear at Halloween. This is more symbolic of something sacred because of all the animals that are attached to it. Intertwined with these stitches and the beading are many prayers, so it is very special and sacred to us native people. The colours represent the medicine belt. The white represents the Europeans, the red the First Nations, the yellow the Orientals, and the black represents Africans. Those are the many cultures that I represent when I dance. Attached to my regalia is my Indian name: Eagle Bear Dancing. The bear represents the prayers while the eagle represents knowledge and hope.

Into: Humour, painting, educating, cultural awareness, anything that has to do with keeping today's youth motivated in learning about their culture, identity and language. I get asked to go to remote communities and share that understanding

with the people. I have been traveling province to province for about nine years. Within the past two years I have been working internationally in New Zealand, Australia, Italy, Holland, Germany and England to share my cultural awareness with the people.

Not Into: Racism and the negative focus on Aboriginal people. I want to make people aware that most native people are getting an education or are in the helping fields such as keeping the youth in school and in the learning realm. My biggest pet peeve is people that are quick to judge.

Dance: I belong to the Yellow Ribbon Dancers. My dancing represents a modern-day warrior, but at the same time it tells the story of long ago when one had to hunt and sometimes starve before getting a meal.

Music: I like hip hop and country. I mainly love Pow Wow and Round Dance because I am a First Nations Person. I also enjoy classical composers such as Beethoven.

Reading: The Secret

Movies: Spider-Man 4

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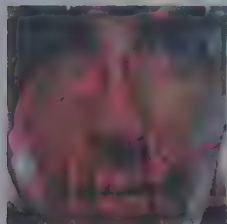
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STEAL THIS SONG

He composes all his albums the same way, using nothing but samples lifted from other artists—Mariah Carey passes James Taylor, the Pixies rub up against Timbaland, Smashing Pumpkins and The Main Ingredient are forced into musical miscegenation, and it all makes complete sense.



Secret Diary, 2002



Unkaypable, 2004



Night Ripper, 2006



Gregg Gillis Doesn't Care If You Don't Pay Him For His Music—He Didn't Pay For It Either

story Tom Murray

Wow—I'm so sorry it's been hard to get hold of me, it's been an incredibly busy time," apologizes Gregg Gillis over the phone from his home in Pittsburgh.

Gillis—aka Girl Talk—has been nearly impossible to hunt down over the past few days, and for good reason. The mashup DJ has been overwhelmed with the myriad details surrounding upcoming shows, doing mailouts, working on new material. You could say that the 26-year-old has made a part-time hobby into a full-time job.

"Hey, I never intended for this to be a job," Gillis quickly rejoins. "It's not like I ever said to myself, 'I wanna be like that famous guy doing sample-based laptop music,' because there never were too many people doing sample-based laptop music. My goal was simply to always make music I like. So this is awesome—it's like living a dream."

It's taken a fair amount of time for that dream to become a reality—Gillis started Girl Talk in 2000 and only just ditched his day job

HEY, I KNOW THAT SONG!

Which leads to all sorts of fun and complicated ethical questions. For instance, the version of *Night Ripper* I listened to was downloaded from a filesharing program. Gillis won't see a cent from it. This doesn't bother him, though. He says that he still gets excited when he sees his name on filesharing programs like Soulseek or Kazaa.

"It's two different issues, really," he says. "When I finished *Night Ripper* I burned hundreds of CDRs just to spread it. To record companies, friends, DJs, anyone that would play it, just to get it out there. Truth is, I make my money off of shows anyways. The Internet helps spread the music, and people come out because they heard me on Myspace, or whatever. There are people who come to my show that don't even know that I have any CDs out. That's cool by me."

Gillis believes that with the power of the major labels being tested by the rise of music on the Internet, and especially filesharing programs, smaller and midsize artists like Girl

by placing these snippets in unexpected new contexts. As he points out, he's recontextualizing in many ways forcing you to reconsider songs that you might have sneered at only six months previously.

DANCE DANCE REVOLUTION

"It's just pop music, and I'm a pop music fan," he says. "You're allowed to have fun with it, right?"

Fun. Now that's miles away from the philosophy of someone like John Oswald, whose Plunderphonics project preceded Gillis by decades, and whose legal battles set the stage for the ongoing debate on sampling. Gillis likes to cut up while DJing, often tearing off his own clothes in the heat of mixing—part of the joy of a Girl Talk gig is the element of showmanship Gillis brings to it. He's having himself a good time—so while *Night Ripper* can be viewed as a manifesto very much in line with Oswald's attempted knife in the heart of restrictive copyright laws, it's also just a damn fine party album, as well as an unabashed

GIRL SCOUTS RIP OFF IRVING BERLIN!

A Brief History Of Stealing Music
Matthew Haliday

1914 • ASCAP FOUNDED

The American Society of Composers, Authors, and Publishers is founded in New York City, mainly to establish copyrights and police copyright violations for Tin Pan Alley songwriters, whose work was often sold as sheet music without the composer seeing a dime. As of today, ASCAP has 300,000 members.

1969 • THE BIRTH OF THE BOOTLEG

The Great White Wonder, a collection of rare Bob Dylan outtakes and live recordings, is widely recognized as the first rock music bootleg, though bootlegs go back further than that—some jazz fans hold that just about any concert performed since the '60s by legends like Thelonious Monk or Miles Davis was probably recorded by someone.

Bootlegs were initially traded between fans for profit, but in the years to come, the advent of cassettes and CDRs make bootleg collections a staple of underground record stores everywhere, raising still-unresolved legal questions.

1991 • LAWYERS TRY TO RUIN HIP-HOP

On Biz Markie's *I Need A Haircut* album, the rapper sampled a selection from "Aloose Again (Naturally)" by songwriter Gilbert O'Sullivan. Markie's record label, Warner Bros., was promptly sued by a company called Grand Upright Music, who claimed to have a copyright to the sample.

Though the ownership of the sample was never proven, the ruling of the case established that all future music samples would require clearance from the copyright holder. The dense, sample-heavy sonic collages of '80s hip-hop quickly give way to a leaner, sparer sound—a direct result of the legal troubles and clearance fees for samples.

1996 • ASCAP SUES SCOUTS

ASCAP informs the Girl Scouts of America that they can't sing "God Bless America" on *This Land Is Your Land*, or any other of its 60,000 copyrighted songs at their camps unless they pay license fees. ASCAP backed off when a public outcry made them realize they looked like ogres.

1999 • THE DEATH OF NAPSTER

The Recording Industry Association of America sues Napster for \$20 million, shutting down the file-sharing phenomenon within the next few years. Though there are still plenty of file-sharing applications out there, none are as ubiquitous as Napster was during its heyday.

2003 to Present • RECORD COMPANIES GET LITIGIOUS

American record companies have filed over 26,000 lawsuits over file-sharing, according to the Associated Press. Many of them have been filed against individuals. The most recent was just this past week, as a Minnesota woman was fined \$220,000 after being convicted of illegally downloading 24 songs from file-sharing network Kazaa.

In short, Gillis is well aware of the politics inherent in sampling. He's just decided that dancing might be the best reaction to it.

biomedical engineering three months ago. He's released two earlier albums on the controversial record label Illegal Art (a label that straddled the shadowy line between legal and not-legal since its first release, an album made entirely of samples from Beck records). Both 2002's *Secret Diary* and 2004's *Unstoppable* brought him a certain amount of acclaim, along with a cult audience, but it's last year's *Night Ripper* that made him a phenomenon. He composes all his albums the same way, using nothing but samples lifted from other artists—Mariah Carey passes James Taylor, the Phibes rub up against Timbaland, Smashin' Pumpkins and The Main Ingredient are forced into musical miscegenation, and it all makes complete sense. One school of thought views this as a valid form of appropriation (as always earlier, it's no different from, say, a blues or jazz musician lifting a riff to make a new song), while others regard him as nothing more than a flat-out thief.

Talk are finding ways to make a living where they once couldn't.

"I just got off the phone with [electronic musician] Dan Deacon; we just finished a tour together. He's living fairly well right now and he makes some pretty weird music. Without the Internet to get the music out there, we simply wouldn't be surviving. It's excellent for guys like us."

Indeed, it was a review of *Night Ripper* last summer on Pitchforkmedia.com that Gillis figures put him over the top. "That was the one," he affirms. "And the funny thing is, they're known for being kind of indie snobs themselves, and I figure that this has to be the least pretentious music ever."

Very true: while Gillis occasionally grabs at a few indie snob icons throughout *Night Ripper*—Dinosaur Jr. and Pavement, for example—it's Top 40 material that makes up the bulk of the album. You can play Name That Tune if you like—most of his samples are easily identifiable radio hits. But you can also simply enjoy how Gillis teases your memory

celebration of commercial radio.

In short, Gillis is well aware of the politics inherent in sampling. He's just decided that dancing might be the best reaction to it. And what about the term "mashup," which Gillis seems just a touch wary of?

It's true, he reluctantly allows, "but a lot of early hip-hop—especially '80s hip-hop—was based on sampling pop music, so me taking a Fleetwood Mac sample is right in line with what any hip-hop artist was doing at that point. This isn't a musical breakthrough. And really, every musician twists an influence and puts their spin on it. That's really all I'm doing."

It's a crucial distinction for Gillis, and the crux of an ongoing debate about the use of samples in music. "The philosophical and legal questions, like what constitutes original music," he muses. "Copyright issues, things like that. It's what I'm interested in, but with *Night Ripper* I've been focusing on fun, with no agenda."

GIRL TALK

/Holy Fuck. Fri, Oct 12 (8pm), Starlite Room (10030-102 St). Tickets: \$20, ticketmaster.ca/451-8000

How many people are listening?

The Wailin' Jennys discover that Americans actually *do* like public radio



THE WAILIN' JENNY'S
Fri, Oct 12, Myer Horowitz Theatre (8900 114 St), Info 451-8000

SOME SAY IGNORANCE IS BLISS, AND maybe it's true. In the case of The Wailin' Jennys, it certainly saved them a lot of unnecessary anxiety.

You see, the Canadian roots-music trio has become something of a staple on *A Prairie Home Companion*, Garrison Keillor's live radio-variety show, which has developed an impressive, loyal following on the public airwaves in the U.S. over its more-than-three-decade history (other regulars on the program include Chet Atkins and Mark Knopfler).

Apparently, Keillor took a liking to the Jennys after hearing their debut CD *40 Days*—so much so that the group appeared on the program seven more times. As luck would have it, one of their appearances coincided with the New York premiere of Robert Altman's film inspired by the program, also called *A Prairie Home Companion*, and they were invited to attend with the show's real-life cast in an audience filled with such Hollywood luminaries as Meryl Streep, Lauren Bacall, and Lily Tomlin.

Not bad exposure for an independent act trying to make inroads toward reaching a broader audience, but as the Jennys' Ruth Moody tells it, this fortuitous relationship just seemed like any other gig at first.

"I think it was a good thing that we didn't realize what a big deal it was down here [in the U.S.]," says Moody on a tour stop somewhere in the rugged hills of Pennsylvania. "We knew about the show but we didn't know how huge it was. So we went in not really thinking much of it, and as the show went on we sort of realized, 'Okay, this is a huge

deal.' And, of course, they told us that they had a listenership of five million people. 'Oh my God!' I think it was a blessing in disguise because we weren't uptight or nervous about it."

Good thing that good things are happening to the Juno Award-winning Jennys, because over their five-year history they've had to weather some serious storms. This year, for the second time in their brief collective career, founding members Moody and Nicky Mehta have had to find an alto to complement their soprano and mezzo voices.

First, co-founder Cara Luft split the group for a solo career, only to be followed out the door by her replacement Annabelle Chvostek. Eight months ago, they brought in Brooklyn-based musician Heather Masse, and, as Moody enthuses, besides restoring the three-part harmonic balance, their new recruit's presence brings some bonuses to boot—shortly before they even met,

band. I mean, we play some of the old material, and thematically and philosophically we're coming from the same place, but we have some new slants on things."

It'll be some time before that translates to a recording of the Jennys 3.0, as they're calling themselves, they're still touring in support of their second effort, the aptly titled *Firecracker* (which features the departed Chvostek), a 13-track collection of all things down-home: country, bluegrass, and gospel.

At any rate, regardless of what direction they take things with Masse, it seems as what defines the Wailin' Jennys more than anything right now is the increasingly strong working relationship between Mehta and Moody.

"We've gone through a lot together at this point, and it's very interesting to have done that with someone who... we didn't even know each other that well at the start. It was one of a fluky thing that we got in the together."

"They told us that [A Prairie Home Companion] had a listenership of 5 million people. 'Oh my God!'"

WAILIN' JENNY RUTH MOODY

Masse began teaching herself the bass, right around the same time Mehta took up the drums.

"Suddenly we have a rhythm section for the first time ever," says Moody.

"In a way," she continues, "when someone leaves a group, it feels like a disaster at first, but then you realize, okay, change is definitely difficult but at the same time new blood is so inspiring. We've all really embraced that. It's a whole new

"What's really interesting about bands is that you spend more time with them than you do with your spouse, your family, and with someone you don't know. It can be absolute hell. It's a wild card—you don't know if you're going to get along with these people. So you have to put aside your ego and just keep trying to accept and have as much understanding as you can."

ZOLTAN VARGAS

HOT TICKETS

MUST-SEE SHOWS

**THE MELGROVE BAND/
TOKYO POLICE CLUB**

■ Sat, Oct 13, Starlite Room

A double dose of buzz-worthy Canadian indie rock. If you're not into it for the music, it'll still prove to be a valuable fashion primer on Pitchfork-approved skinny-boy attire.

OLIVIA NEWTON-JOHN

■ Tue, Oct 16, Winspear Centre

Okay, perhaps not a "Hot Ticket" per se, but a serendipitous occurrence for me, since I've had to endure a rotation of Newton-John's "Magic" for the umpteenth time thanks to my life partner who grew up playing *Grease* instead of Barbie. Which sparked a discussion as to what ONJ was up to these days, and what do you know...?

SPARTA/VELVET REVOLVER

■ Tue, Oct 16, Rexall Place

Sparta's griggish-metal inclinations aren't everyone's bag for sure, but give 'em their due for waving the red flag on Wiretap Scars several years before the rest of their fellow U.S. citizens came under surveillance. Stone Temple Roses reap the rewards of their

opener's still-intact cred.

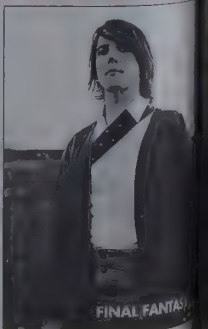
FINAL FANTASY/BASIA BULAT

■ Wed, Oct 17, Myer Horowitz Theatre (U of A)

It's been a busy year for Fantasier Owen Pallett, arranging strings for Arcade Fire and Beirut, guest-spotting with immaculate Machine, Montag and Picastro, and even fitting in time for a collaboration-in-progress with E-ville's own Cadence Weapon. You'd be forgiven for thinking he's holed up in some studio as you read this. Forgiven, but wrong: Pallett's been touring since September 11 on a, yes, fantastical journey that'll see him touch down pretty much all over North America.



SPARTA



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Candy, darling

Bella want you to lick your way to the secret of their musical Tootsie-Pop

BELLA
The Manvils, Moonbox Fri, Oct 12 (8pm)
Jazzy Lounge (10030 102 St) Tickets: \$10

FRANK SOTOMAYOR, DRUMMER AND guitarist for Vancouver's Bella, isn't shy to bare all in her music. Lick up the funky, sugary, synth-pop melodies that comprise their album *No One Will Know*, and she

remains mysterious. There are secrets hidden in the centre of this Tootsie-Pop.

"We're all very private people, so that comes across in a way [on our album]," Sotomayor says. "We tend to be a bit confusing, but we still want people to be able to identify with the record and create their own stories."

The disc is enigmatic, but Sotomayor is much more open over the phone. She'll serenely tell you she woke up moments before the interview (which was at noon, Vancouver time). She'll chastise you for not eating a healthy breakfast ("How can you conduct an interview without a healthy start to your day?" she jokes). And she'll explain how she's

actually a San Francisco native who's had to hop back and forth from Canada to avoid immigration troubles.

From Sotomayor's perspective, music isn't necessarily the medium with which to communicate one's innermost secrets. That's what friends and face-to-face conversations are for. Bella would much rather watch dance-savvy fans having fun than let fans peep into their lives via heart-on-sleeve lyrics. For Sotomayor, music is completely separate from the artist's background, which is why the trio refuses even to name the Saskatchewan music college where they founded Bella.

"It's top secret," Sotomayor insists after a few pleas. "We don't let that one out of the bag. It's a small, little music college. We just like to keep it top secret."

No, Bella aren't just ripping open some three-chord pop song and divulging everything. The album title pretty much sums it all up: where's the fun in life if you don't have that giddy feeling of knowing something that someone else doesn't?

"We always amuse ourselves with jokes that really aren't funny to anyone else," Sotomayor says. "Like the album title, it just sort of happened. One of our tracks is titled 'No One Will Know,' and when we were trying to decide what to call the album, we just decided to call the album *No One Will Know*. It took on individual meanings for all of us, but we didn't really need to discuss the reasons why it worked. It just did."

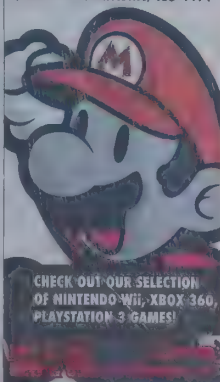
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OCT 13

GRANNY DYNAMITE
MOCKING SHADOWS



OCT 11
NRMLS WLCM
W/ DJ NIK 7

OCT 12
THE MANVILS
BELLA & MOONBOX

OCT 13
LET'S DANCE
RUM RUNNER
ON THE BRINK

OCT 16
SHAKEDOWN W/
DJ GENERIC

OCT 17
PANIC W/ THE
J-BOTS



428-1099 10030-1029

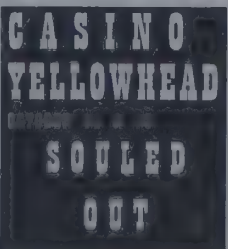
OCT 11
LOW LEVEL FLIGHT
RYAN MALCOM
JETS TO THEORY

OCT 12
GIRL TALK
HOLY FUCK

OCT 13
TOKYO POLICE CLUB
THE MELIGROVE BAND
THE VIRGINS

SATURDAYS @ THE TEMPLE

OH SNAP!
W/ DEGREE &
ALLOUT DJS



We don't need no rock 'n' roll radio

Unearth's music shuns pretty choruses, and they like it that way

UNEARTH
w/ Darkest Hour, August Burns Red, Suicide Silence: Starlite Room (10030-102 St), Thu, Oct 18. Tickets: \$20, www.ticketmaster.ca/451-8000

THERE'S METAL AND THERE'S hardcore, and then there's that small zone in between where the two genres collide. That's the territory inhabited by Unearth, who hail from Boston, who play an extreme breed of metalcore which combines the best elements of both.

"[Our music] would have to be drastically different to get pushed on the radio," says guitarist Buz McGrath. "Adding a pretty chorus here and there is probably not going to generate any more radioplay, just because everything surrounding it is so extreme."

So even in an industry where radio exposure is the ultimate arbiter of success, heavy bands like Unearth aren't willing to sacrifice the, let's

heavy part or whatever, which is cool and a lot of bands do that well. We just didn't feel like that fit what we were about, so we kind of just wanted to go heavier with things... I would say that we progressed naturally towards a more metal sound but still retained some of the core elements we had when we started. When we started it was more a hardcore direction but I think as we got older it just kind of matured into a metal direction."

Metal, hardcore—it really doesn't matter. Either way, the result is heavy, fast and abrasive. The fans don't seem to care about labels; they only care if the show is worth checking out. McGrath, together with vocalist Trevor Phipps, guitarist Ken Susi, bassist John Maggard and drummer Derek Kerswill hammer out a sound that a wide variety of listeners can appreciate.

"I think, on this tour we're doing now, we've seen a lot of younger

coming to shows together, regardless of what specific genre they're into."

The metal scene is a lot bigger than some people are willing to acknowledge—you may not see these bands on awards shows or hear their songs getting licensed on *Gray's Anatomy*, but the genre is strong and growing.

"I think it's developing into a bigger underground scene," McGrath says. "I mean, a lot of these bands have been around doing for years and just now are getting the recognition, and people are kind of coming around and giving them a chance. It comes and goes in waves. It'll be big for a while and then will kind of settle down and then come back, so everything sort of goes in cycles, just like anything else."

So far, the heavy cycle seems to have remained in ascendance long enough for Unearth to appear at some impressive festivals, including Ozzfest and Sounds of the Underground. And they've played with some of the world's finest metal bands, from Slayer to Lamb of God. In a world where the radio stars are slaughtered by video technology, reassuring to see that some bands still worry about more than their image.

"There's some bands out there who are trying to wear the right shirts and have the cool haircuts," McGrath says. "But to me, metal isn't really about a haircut. It's about the way you live your life and, I guess, what you believe in."

CORY RICHES

"Adding a pretty chorus here and there is probably not going to generate any more radioplay, just because everything surrounding it is so extreme."

UNEARTH GUITARIST BUZ MCGRATH

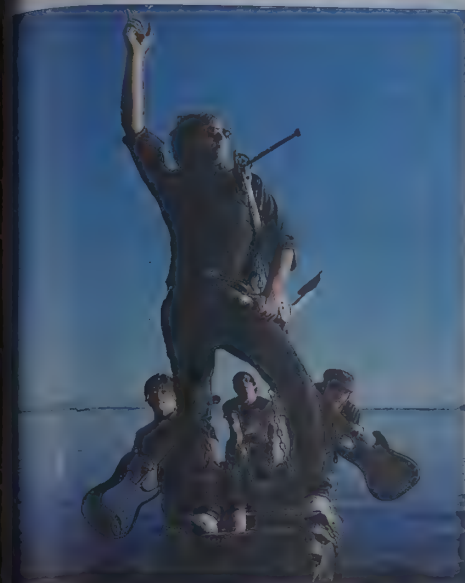
say, severity of their music for a chance at more airtime.

"When we wrote our last record," McGrath says, "there were a lot of bands out at that time who would try to put the pretty vocals in after a

kids," McGrath says. "Not so much like the older, diehard metal fans, but the young metal kids, and some hardcore kids too. So I think the scene's in a weird place right now. There are a lot of young kids

Cocks of the walk

The Manvils have mastered the manly art of rocking loudly without wielding a big prick



THE MANVILS
of Bella and Moonbox: Fri. Oct. 12. Velvet Underground (10030-102 St). Info: 428-7827

ACCORDING TO THE ONLINE URBAN dictionary, the colloquialism "manvil" refers to "a particularly

large penis."

That said, the Vancouver band known as The Manvils have found the need to keep the more prickish aspects of their personalities in check.

"This is a band of lifers, and I sort

of set the precedent of long-term rock—if you're in it, then you're in it, and you've got to be a nice guy 95 per cent of the time," explains band-leader Mike Manville, who swears that they didn't learn about the racy slang term until after they chose their band name. (He says he was inspired by a particularly memorable booze-fueled solo performance in Manville, Alberta.)

"That's our nice-to-dick ratio," he concludes.

That ratio swung in the band's favour at the end of a tour of the U.S. when original drummer Andy Mac apparently decided life on the road with the rest of the boys wasn't quite so agreeable, and expressed his dissatisfaction in a rather dramatic fashion. "I had a rum and Coke, with the glass included, thrown in my face," laughs Manville.

The group found a replacement for Mac in Jay Koendeman, but even now, halfway through a run across Canada, they're still running into their share of challenges as they play shows in support of their aptly-named new EP *Strange Disaster*: an amp blew up in Saskatoon, a couple of nights later Manville's '58 Les Paul broke clean in half after he miscalculated a toss of the instrument, and, by the time they reached Toronto, he found himself battling a serious throat infection.

But, straight-up rock 'n' roll warriors that they are, the group is takes pride in their scars, duly noting that no matter how many lickings they take, they keep on ticking—to say nothing of roaring mightily like the arena gods of days gone by.

"I grew up listening to groups like The Who and Free," says guitarist Mark Parry, who moved to Canada from Wales, only to initially find himself jamming with "Nickelback-oriented" bands in his search for the right group of musicians to connect with.

"I met this guy [Manville] after nine months—he was working in a video store. We pretty much put the band together in a week and had our first show within three weeks of being together. We found our own niche as a band in our unique '60s/'70s-inspired psychedelic indie-rock style."

Little bumps on the road to rock aside, they've had a good run so far: besides the EP, this year also saw the release of a full-length, *Buried Love*; Mikey Manville is prepping to release a solo album, *Broken Arms*, next month; and they're already

gearing up to record another long-player before the year is out, once they get settled back on the west coast.

The hard work seems to be paying off: they landed an appearance in a Budweiser commercial after Anheuser-Busch execs saw their picture in a guitar shop, and they've been receiving all sorts of accolades in their hometown, evening topping a 2006 critics' poll in the *Georgia Straight*.

"It's getting hot right now," Parry says. "When I moved to Vancouver three years ago from Wales, it was very punk rock-orientated, but right now there seems to be more of a resurgence of '60s and '70s-inspired rock."

ZOLTAN VARADI

Swindle of the century

200 grand for an old Gunners tune? Now *that's* criminal!

AD NEWS FOR US THEIVING MUSIC aficionados, what with a U.S. court siding with the major record labels in their case against Jammie Thomas, a 30-year-old single mother from Minnesota: Thomas was ordered to pay \$220,000 in damages for downloading 24 songs from Kazaa.

Let us calmly consider the implications of the ruling for a moment... TWO-HUNDRED-PUNKING GRAND—PLUS CHANGE!!??

That's not a penalty; it's a goddamn life sentence!

I've scoured the Net looking for which songs she downloaded, but could only find a partial list, which included Journey's "Don't Stop Believin'," Guns 'n' Roses' "Welcome to the Jungle," Vanessa Williams' "Save the Best for Last," Janet Jackson's "Let's Wait a Minute," and that other tracks included material by Green Day and Destiny's Child, making it not only the most expensive mix in history, but possibly the lamest.

This isn't all that different from the days of Dickens when they'd hang a kid for stealing a loaf of bread.

Lesson learned on my part, though—from here on in, I vow to make an annual contribution to sales of CDs by artists on Sony/BMG, EMI, Universal, and the like, to the tune of zero dollars.

I'm done. If I need something, I'll buy it used.

Or develop a heretofore untapped love of audiocassette, who put their latest, *In Rembrandt*, up on their website last week on a paywhat-you-can basis. (Several other "big" names are following suit, including

ZOLTAN VARADI'S EYE ON MUSIC

Oasis and Jamiroquai.)

If you're similarly disgusted, you can also visit Free Albums Galore (freedalbums.blogspot.com) where you can legally acquire hundreds and hundreds of complete works with no strings attached, other than the fact that most of the recordings are by artists no one's ever heard of. (But there are some nifty finds on there if you're willing to hunt, including Sun Ra and the Blues Project's infinitely groovy *Batman and Robin*, a full Beastie Boys remix, and selected works by all the classical masters—Beethoven, Chopin, Mozart, etc.).

OR TO PUT IT MORE ELOQUENTLY...

"SUNG NAPSTER WITHOUT OFFERING AN alternative just seemed like a denial of fact. Napster didn't invent the ability to do P2P; it was inherent in TCP/IP. It was like throwing Newton in jail for popularizing the concept of gravity.... This is so much bigger than just sharing music. It's physics. It's trivial for one person to transfer bits from one person to another. Trivial. Unstoppable."

—Yahoo's Ian Rogers on the recording industry's initial, and continuing, reaction to filesharing (via Fistfulayen.com—a blog very



DON'T STOP BELIEVING

But do stop downloading Journey MP3s

much worth reading, as Rogers goes on to explain why he won't do business any longer with labels who encode MP3s with DRM [digital rights management]

WHAT ARE YOU LISTENING TO?

"BUDOS BAND: BUDOS BAND II. I REALLY DIG their '60s and early '70s instrumental soundtrack and library music. This band is made up of members of the Dap-Kings and have this shit down! Hot brass and cool Hammond on a funky Mingus bed makes me want to do my Anderson & Sheppard, sport my Persals and join M5."

—Rich Bomber, Mad Bomber Society/Freedcloud Records

PREACH



With a string of acclaimed releases for Tiesto's Black Hole Recordings, label manager, producer and dance floor-igniting DJ Preach has released his first full-length artist album entitled **Transatlantic!**

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THE PIPETTES
We Are the Pipettes
(Cherrytree/Interscope)
★★★★

WITH THEIR POLKA-DOT DRESSES, choreographed hand gestures, and a catalogue of songs that sounds like an ideal blend of The Chordettes (of "Mister Sandman" fame), The Ronettes, and Lily Allen, it would be hard to imagine a more adorable pop group than The Pipettes. And it would be even harder to imagine a more irresistible album than *We Are the Pipettes*, which is just now getting its official North American release a year after coming out in Britain.

The Pipettes (who, it should be said, write their own material) hail from Brighton, the same shabby seaside town that spawned The Go! Team, and both bands make music that's so aggressively fun and joyous that I'm not surprised many first-time listeners find them exhausting, even overwhelming. And I'll admit: a full album of Pipettes songs is a real Halloween-candy overdose; you may want to play a P.J. Harvey album right after

this one, just so you can come down safely. But at the same time, songs like "One Night Stand" and "I Love You" are such effortlessly catchy pop songs and feature such sublime three-part harmonies that it's almost painful to hear them end before they even reach the two-minute mark. Is the hopeless crush I have on these girls obvious yet?

PAUL MATWYCHUK



KEVIN DREW
Spirit If...
(Arts & Crafts)
★★★★

HEY, KEVIN DREW! EDIT YOURSELF!

On *Spirit If...*, the mastermind behind TO indie-rock coven Broken Social Scene attaches his own name to a project. But *Spirit If...* is essentially another BSS album. All the usual players are here, as are the band's sonic trademarks: lo-fi production, smushy-smushy drums, muddled vocals, little squiggles of electro noise, etc.

But Kevin, the charm of your projects lies in their gorgeous melodies and subtly

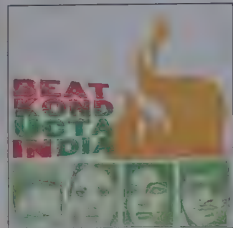
orchestrated guitar textures, not in their interminable droniness. (I mean, I can't be the only one who thinks BSS too often cross the border into Boringtown, right?)

Why is "Fucked Up Kids" so long? You're not drowning us in an ocean of beautifully atmospheric shoegaze guitar. You're not getting the kids dancing with your dullard drum-smashing. You're just beating a good idea to death.

But that's just my pet peeve about Mr. Drew—I still can't deny his talent, which is in ample evidence on the album's highlights, including guest guitarist J. Mascis jizzing distortion all over "Backed out on the..." the poppy (and relatively concise) "TBTF" and "Lucky Ones," a perfect example of what Drew's approach can yield at its best.

But yeah—really, Kevin. Edit.

MATTHEW HALLIDAY



MADLIB
Beat Konducta in India Vols. 3-4
(Stones Throw)
★★★★

HIP-HOP HAS LONG HELD AFFECTION FOR Indian music. Timbaland went through a phase where all he sampled was Indian tunes, and more recently M.I.A. sampled the '80s Bollywood hit "Jimmy Jimmy Aaja" on *Kala*, which turned out to be one of that disc's highlights. Stoner favourite Madlib mines this relatively untapped territory for the latest installment of his instrumental series *Beat Konducta*, a serviceable if not totally satisfying addition to his voluminous catalogue.

Madlib has always worked more with straight loops than sample manipulation à la DJ Premier, and *Beat Konducta in India* is no different. But Otis Jackson Jr. still chooses

good sources—apparently all that California weed hasn't dulled his ear for samples of typical Madlibian fashion, no track exceeds the three-minute mark—which is kind of a problem. While none of the tracks outside its welcome, there aren't any that beat the chest in order to stand out from the rest of the pack either—partly because Madlib keeps teasing us instead of give it up on the first try.

We might go home with blue balls, there's a smile on our face.

RENATO PAGANO



BELLA
No One Will Know
(Mint)
★★★★

BELLA'S NEW ALBUM NO ONE WILL KNOW is simply... well, easy on the ears. It's not much easy listening—the kind of basic radio that your school bus driver might play in order to break the spirit of easy listening on the bus. No, Bella specializes in more of a smooth, laid-back kind of music perfect for anyone who understands New Wave mod, who appreciates synthesizers and odd old-school handclap.

None of the songs really stands out from the others, and the majority of the tracks lack a significant hook. But this does make the disc bad; it just allows you to use it in any situation and chill without being caught off-guard by abrasive choruses that come out of nowhere. It's the kind of music that you can do homework to, drive to, or crank up loud when you need to clean your house. The mixture of female and male vocals adds diversity to each track, and mention that it's all very easy on the ears.

CORY RICHARDS

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fall books

Who's in charge of Alberta?

Andrew Nikiforuk would like to know

ANDREW NIKIFORUK

w/ George Monbiot, Sat, Oct 13 (10am).
Tickets: btonthesquare.ca/420-1757. Info: lit-festivalberta.org/430-1918

THIS JUNE IN *THE GLOBE AND MAIL*, Andrew Nikiforuk posited a pretty inflammatory question: "Is Alberta the latest emerging petro-tyranny?"

A petro-tyranny, Nikiforuk wrote, is a state in which the government is so fabulously rich off oil cash that they "don't need to tax their citizens to survive because they can simply tax another tarsands project, so they really don't have to listen to their people either."

The phrase was coined by *New York Times* columnist Thomas Friedman to refer to places like Iran, Russia, and Venezuela—not exactly esteemed company. As Nikiforuk explains it, the concept is that "the price of oil and the quality of freedom invariably travel in opposite directions."

Whoa, boy. Talk like that is enough to get you hauled off to the left-wing loony bin here in Wild Rose Country. But consider the evi-

dence: The Energy and Utilities Board has been caught hiring private eyes to spy on citizens who oppose the oil projects. The oil industry has the legal right to drill on virtually any land they please. If we backpedal to the case of convicted petrol-vandal Wiebo Ludwig, you might recall that in 1999, the RCMP bombed an Alberta Energy Corporation shed in an attempt to implicate him as a terrorist.

"The culture of the government at the moment is one of collusion with industry," says Nikiforuk, "and that's not how democracy works. And I suspect that the government is full of tension on all these issues. They're so used to operating in an authoritarian fashion that they've forgotten what democracy is about."

On Saturday, Nikiforuk will be speaking at LitFest on a panel alongside internationally acclaimed journalist and environmental writer George Monbiot (author of *Heat: How to Keep the Planet From Burning*). Nikiforuk has made a name for himself as an especially vehement voice in the debate over Alberta's oil

industry in magazines, newspapers, and his 2001 book *Saboteurs*, an account of Wiebo Ludwig's fight against oil and sour gas wells being drilled near his home in northern Alberta.

Nikiforuk's assertion is that in 2007, just about any political or social issue in Canada will lead you back to the Alberta oilsands. Environmental concerns, future water shortages, land use issues. Even drugs and crime—just look at Fort McMurray.

"[Fort Mac] is a bit like Deadwood," says Nikiforuk. "It's a boomtown, it's crude and profane and its all about the money. It used to be a fairly genteel northern community with two thriving businesses, Syncrude and Sunco, but now, it's Deadwood. And you've got 30,000 guys in mining camps, one of the largest escort services in the world, a crack cocaine problem that's unbelievable, and one of the deadliest highways in North America between Edmonton and Fort Mac."

Lest Nikiforuk sound like a fringe radical, consider that he's also a Governor-General's Award-winning writer whose work appears regularly in the mainstream press. His contention is not that he's extremist—what he seems to be saying, in fact, is that the government of Alberta is. Especially Ed Stelmach, a man who's been quite open about having no particular policy in place to deal with the problems the growth of the oilsands is creating, whether those problems are environmental (carbon emissions, destruction of the Northern Alberta landscape, water shortages), or social (drugs, crime, rising housing prices).

"[It's] absolutely insane," says Nikiforuk of the government's non-plan. "It's an abdication of moral responsibility on the part of the government. They've said they don't want to be a government, they're going to let the market make all their decisions. [But] the market works best when government does what it does best, which is draw

some lines, lay down some rules and limits."

In fact, Nikiforuk believes that the general public in Alberta is starting to tire of the oil industry's free ride. "I think the so-called silent majority in Alberta are starting to have conversations about this.... There are a lot of conservatives who are starting

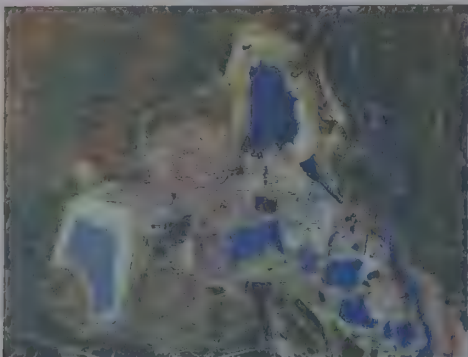
to realize that the government is not representing them. It has nothing to do with left-right, and everything to do with democratic representation and fairness.... There's a sea change taking place, and Stelmach's government is just beginning to figure that out.

MATTHEW HALLIDAY



OIL'S OUT, FOREVER

Andrew Nikiforuk doesn't just see a dark side to the oil boom... it's all dark side



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Hotter than fiction

Edmonton's LitFest preps for its biggest, truthiest year yet

LITFEST 2007

Various venues, Oct 11-14. Tickets: btonthesquare.ca/420-1757. Info: lit-festivalberta.org/430-1918

LITFEST ORGANIZER AND AUTHOR Curtis Gillespie has a bone to pick with me—and with SEE.

"You know, I have an issue with you guys," he says. "You'll put local musicians and playwrights on the cover, but never writers."

But, I protest, we're talking to you. "You're talking to me, but I'm sure I'm not going to be on your cover."

Well, Curtis, if you're reading this, flip over to the cover. I'll wait while you do...

Psych. No, that isn't you, as you surely are aware. Not that you aren't deserving. As a first-time novelist [see our profile of Gillespie and his new novel, *Grown Shyness*, on page 34], the writer-in-residence at the U of A and MacEwan College, and the president of the board for LitFest, the city's biggest literature festival, you, Mr. Gillespie, would surely be in the running for a cover.

But so would any number of other authors appearing at this year's LitFest (or more properly, The Edmonton International Literary Festival). The successor to the Alberta Book Fair, LitFest's current incarnation has been around since 2002. But only since last year has it revitalized itself

by refocusing its energies in a very specific direction: nonfiction. The change to the festival was made for the same reason Gillespie chooses to write journalism in addition to novels: solvency.

"A long time ago I realized I would never make a living writing fiction, as much as I love it," says Gillespie. "Very few writers do."

And with the well-established Wordfest happening in Banff and Calgary this month (as well as a host of other festivals across the country) LitFest faces some stiff competition. By focusing the festival on "creative nonfiction," Gillespie hopes to create a festival unique in Canada, a one-of-a-kind destination for writers and

readers. And this year, LitFest's unofficial theme—"Hot North," a nod both to global warming (occurring most rapidly in Arctic regions of the globe) and to increasing concern over other issues in Canada's north—should generate still more buzz.

The panels and galas are loaded with provocative figures. From Britain, George Monbiot, *Guardian* columnist and author of the international bestseller *Heat: How to Stop the Planet From Burning*, will appear with Alberta journalist Andrew Nikiforuk (see article below) to discuss ways to prevent an exponential explosion in global warming. (Monbiot will appear via video-link from his home in London, since he no longer flies, due to concerns about his personal carbon emissions.)

The festival will also feature writers and artists from northern com-

munities with first-hand accounts of their homes and the rapid changes they've seen there, from singer/songwriter Susan Aglukark to journalist Ellen Bielawski, who's been everything from a student to a journalist to a treaty negotiator for First Nations groups in the Northwest Territories.

We're especially interested in some of the more esoteric guests like Edith Iglauer, a staff writer for *The New Yorker* since 1961 who moved to B.C. in 1974 to marry a salmon fisherman—and continued her journalistic career in a setting removed from New York as you can get.

"These stories are fascinating," says Gillespie. "People do typically get more jazzed up about nonfiction. Especially when it's as topical as this."

MATTHEW HALLIDAY

pleasin' readin'...

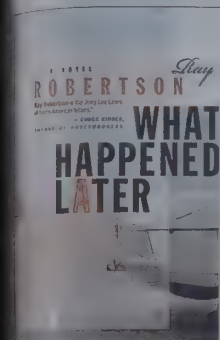
for the fall season. SEE previews new must-reads

BOOKS ABOUT DEAD PEOPLE

WHAT HAPPENED LATER

By Ray Robertson
Available now / Thomas Allen & Son Ltd. / \$29.95

A literary critic and novelist, Ray Robertson understands the allure of books. His new novel, *What Happened*



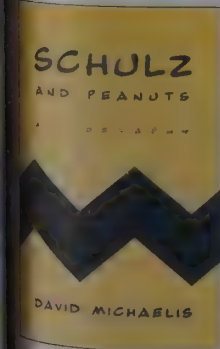
Later, draws on Jack Kerouac's final years of decline and the legacy of a young man (also named Ray Robertson) inherits from Kerouac's seminal work *On the Road* 15 years after his death. Desperately in search of a copy of the celebrated but difficult-to-procure book (at least in rural Ontario in the early '80s), Ray's quest parallels Kerouac's 1967 journey to rediscover his French-Canadian roots in Quebec's Rivière-du-Loup. Although Robertson's previous efforts received mixed reviews, we're excited about *What Happened Later* only to see how he handles the portrayal of a 20th-century giant—after Neal Cassady, Allen Ginsberg, and Jack himself, can anybody really write Kerouac? And what with all of the coming-of-age stories Canadian publishers pump out every year, a literary-themed excursion into the genre is long overdue. As long as Robertson avoids the pitfalls that befell Kerouac himself, *What Happened Later* might find a place in this fall's bookcase. (MM)

SCHULZ AND PEANUTS

By David Michaelis

October / HarperCollins / \$34.95

This is the first full-length biography of the beloved cartoonist Charles Schulz, and it runs a whole lot longer than four panels. Weigh-



ing in at a whopping 672 pages, it doesn't contain any scandalous revelations about "Sparky's" personal life—this is not *Schulz's Dearest*—but Michaelis did have unprecedented access to Schulz's archives of artwork and correspondence, and he provides an enlightening look at a misunderstood artist whose melancholy, often bitter take on childhood made him one of the most influential artists of the 20th century—not to mention one of the richest. (PM)

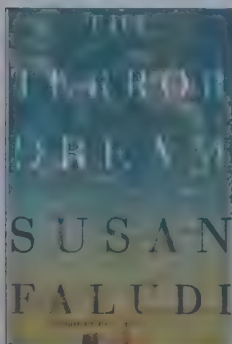
BOOKS YOU CAN USE TO WIN ARGUMENTS ABOUT POLITICS

THE TERROR DREAM: FEAR AND FANTASY IN POST 9/11 AMERICA

By Susan Faludi

Available now / Metropolitan / \$30

There have been a lot of books about the disastrous aftermath of the September 11 attacks and the U.S.-led invasion of Iraq, but leave it to feminist polemicist Susan Faludi—whose book *Backlash* was one of the cornerstone feminist texts of the '90s—to give those events a fresh cultural reading. In *The Terror Dream*, Faludi examines what she sees as a



retrenchment of traditional gender roles, a return to images of protective males (epitomized by that brush-clearing, flight-suit-wearing duncie George Bush) and dependent females (epitomized by the U.S. Army's favourite damsel in distress, Jessica Lynch). According to Faludi, it's a worldview that isn't just childish; it's downright dangerous. (PM)

THE ISRAEL LOBBY AND U.S. FOREIGN POLICY

By John J. Mearsheimer & Stephen M. Walt

Available now / Penguin / \$34

In March 2006, John J. Mearsheimer and Stephen M. Walt created an international controversy with a *London Review of Books* article claiming the "Israel Lobby" (defined as a "loose coalition of individuals and organizations who actively work to steer U.S. foreign policy in a pro-Israel direction") had enormous power over U.S. policymakers. They've now released an expanded version of the article, *The Israel Lobby*, which is again raising eyebrows. Some have defended Mearsheimer and Walt's statements while others have called them nothing short of

See Fall Books, page 38

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Crown Shyness author Curtis Gillespie wants you to know he is *not* a brainless liberal

CROWN SHYNESS

By Curtis Gillespie
Brindle & Glass, 240 pp., \$22.95

JOURNALIST AND AUTHOR CURTIS Gillespie insists that Stockwell Day is in fact a very nice man.

"I was on a midnight flight from Ottawa, and there were only a few

people on the plane," Gillespie recalls. "One of them was Stockwell Day and his wife. I'd already interviewed him a few times, so he said, 'Oh, come sit with us.' So I did. And he was the nicest guy. He was so funny and really, interesting and personable.... And then a few days later I'm reading in the paper about how

he wants to ban gay adoption, or ban Steinbeck from school libraries, or any of the other Neanderthal things he wanted to do."

The Calgary-raised, Edmonton-based Gillespie has been a journalist (and an ardent liberal) for years, and his magazine work—including an August 2000 *Saturday Night* profile of Day, at the time the leader of the very conservative, now-defunct Canadian Alliance party—has often focused on some of the more reactionary (and, to those on the left side of the political spectrum, galling) figures in Canadian politics.

So it's less than surprising that his new novel is about an Alberta journalist, Paul Munk, who's assigned to track down a reactionary, fundamentalist rabble-rouser named Daniel Code and profile him for a struggling political magazine. Along the way Paul falls in love, hangs out with a band of Montana militiamen, and tries to patch things up with his brother, a sensitive but abrasive man who's just been released from jail in Drumheller and is having a hard time adjusting to life outside prison walls.

But the real heart of the book is its exploration of Alberta's surreal political landscape—and in the complicated relationship Paul develops with his scripture-spewing, God-fearing subject, Daniel Code.

"Daniel Code is kind of an amalgam of four or five different politi-

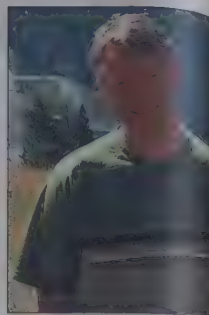
cians I've run across," says Gillespie. "Stockwell Day, Preston Manning, Ralph Klein, Ernie Eves, George Bush, Mike Harris.... a lot of what we read about Daniel Code is actually true." Amongst any number of examples: Daniel Code's father once wrote frighteningly hateful articles for a right-wing magazine. So did Stockwell Day's father.

"I was doing research on Stockwell Day," says Gillespie, "and I found work by his dad, articles in a magazine that doesn't exist any more, opinion pieces, and they were really, really scary." (Gillespie doesn't reveal more, but given that Stockwell Sr. once referred to gay couples as "cohabitating sodomites" and was involved with Western Canada Concept, a far-right western Canadian separatist party, one can guess at the general direction.)

Yet for all the repugnant politics embodied in the person of Daniel Code, the character is, in person, a kindly and beneficent man, and he and Paul even form an uneasy, unlikely friendship—which, of course, troubles Paul's delicate sense of journalistic objectivity.

And there's trouble in Paul's personal life too, as his brother falls in with a group of gun-totin', government-hatin', liberty-espousin' militiamen in Montana.

"We all have a void inside, we all have a longing," says Gillespie. "And we don't always know what



LIBERAL AND ALBERTAN?
That's impossible!

we're missing, what completes us. For some of us it's family, love, work, alcohol.... When you look at these extreme ideologies, like the militia guys, I think people do have these holes and they fill them with something that makes them feel like they have a purpose and a belonging."

Gillespie's attempt to understand his political opposites is especially refreshing in Alberta, a province with a bitterly acrimonious, polarized political climate.

"Who said that thing?" asks Gillespie. "If you're not a liberal when you're 25, you have no heart. If you're still a liberal when you're 45, you have no brain." I don't agree with that. Unless... I'm 46 and a liberal. So I guess I have no brain."

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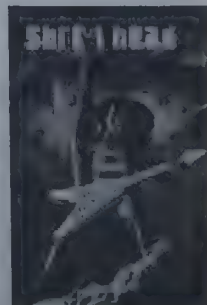
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Yesterday is here again

Gail Anderson-Dargatz finds gold in the past's trash

TURTLE VALLEY
By Gail Anderson-Dargatz
Knopf Canada, 290 pp., \$32

"IF YOU HAVE 10 MINUTES TO FLEE A forest fire, what do you take?"

So reads a newspaper headline three pages into Gail Anderson-Dargatz's new book *Turtle Valley*. The question is more than hypothetical for Kat, the novel's protagonist, who's just returned to her childhood home in British Columbia, where a raging forest fire threatens to sweep down from the mountains and into the valley where her old house stands. With only 10 minutes' warning, her parents will have to evacuate, leaving the house and the secrets it contains to the inferno. And this is a family with plenty of secrets, as evidenced by the objects and documents tucked away in every nook and cranny of their scrapbook of a house—and in every nook and cranny of this scrapbook of a novel.

Fans will recognize Kat's mother as Beth Weeks, the young protagonist of *The Cure for Death by Lightning*, still living in the house where she was tormented by her father and fascinated by her mother's scrapbook. Anderson-Dargatz was surprised to find characters from her first novel, written 10 years ago, resurfacing. "Obviously," she says, "something else wanted to be written there."

Along with real newspaper articles about the Salmon Arm fire that inspired the book, Anderson-Dargatz took an unusual step in putting together the Weeks family's backstory: she incorporates black-and-white photographs of ordinary objects into the text, and then writes them into the family's history. When she interviewed families who fled the fire, she explains, they kept coming back to household objects. "They were containers that held memory," she says.

"This was something I got from my mom: there are no bad people. They do bad things but they always do so for a reason."

GAIL ANDERSON-DARGATZ

Anderson-Dargatz and photographer Mitch Krupp—who also happens to be her husband—worked for a year to complete the images. "I had

to browbeat him into doing it," she laughs. "He grumbled about it a bit and then he really got into it. Those were our dates, you know; we have four children, so if we had a babysitter we took pictures."

They chose certain items for their physical beauty, and then Anderson-Dargatz rewrote sections around them. "He made me see those objects differently," she explains, "and that led to writing I hadn't even considered doing. I was quite surprised by that process."

Interviews and images are unusual avenues for a novelist, but Anderson-Dargatz relishes collaboration, and encourages her students in UBC's MFA program to do the same. "I think interviews are particularly important when you start with family stories, as I do," she says, stressing that a good novel should engender empathy. "A great many people reading any book should be able to identify with it in some manner, and so a fiction writer's job is to move past the personal and make it bigger, make it about all of us, or a great many of us, and that's my goal."

Indeed, while Anderson-Dargatz's books are famously rife with troubled relationships, she avoids taking sides in their disagreements. "This was something I got from my mom," she explains, "and it was that there are no bad people. They do



bad things, but they always do so for a reason. If we understand the history of the people we can't like, at least we can struggle toward some understanding." And it's important to apply such understanding, she adds, in areas of life beyond novel-writing: "We villainize people. We do that in the media, and we're not going to get anywhere if we do that. We'll stay toddlers, we'll stay teenagers, we won't mature."

Having emptied and exposed the Weeks family's hiding places, Anderson-Dargatz is ready to move on. "I think this is the end of something for me," she says. "I do think I'll still write about rural settings because that's where, for me, the

good stories are, and I'll still write magic realism, but I think I'm moving to different themes. We tend to look inward in our early years, then our job, to become a individual. Now my job is to look out into the world, and I think you can see that pattern in a lot of writers' lives."

So what does she see when she looks outward? As a mother, Anderson-Dargatz says her primary concern is with the state of the world her children will inherit. "We were about the First World War and the Second World War in the last century. And what are we going to have about in the 21st century? The environment—because that's our world."

NAOMI LYNN

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Disaster-tunity?

Noomi Klein's *Shock Doctrine* is depressing but required reading

SHOCK DOCTRINE: THE RISE OF DISASTER CAPITALISM
Naomi Klein
Knopf, 662 pp., \$36.95

CAPITALISM DIDN'T WIN THE WAR OF 1812. The free market was brutally tested in Latin America, the former Soviet Bloc, Asia, Africa, Iraq and New Orleans though a series of coups, financial meltdowns, and the malevolent help of natural disasters.

Naomi Klein's contention in her third book, *The Shock Doctrine*, is that the free market is a following to her bestselling anti-globalization treatise *No Logo*, and is no longer destined to be the main topic of conversation not just at every anti-globalization protest but at the next two years, but at less-than-cocktail parties and watercooler conversations as well. (For a quick and visual summary of Klein's ideas, download the Alfonso Cuarón short film on her website, www.naomiklein.org.)

At Klein's recent speech at the Royal Alberta Museum, she echoed the thesis of her book, describing the 9/11 regime as the end result of disaster capitalism, "an economic philosophy that has reduced the American government to shell of its previous self—basically nothing more than an ATM, a way to transmute taxpayers' dollars to private contractors." This economic model is a

disaster-making machine," she said, noting the way in which the market thrives on a steady diet of political, economic and natural calamities.

While her depressing tome—it's 561 pages long, not including notes and acknowledgments—is a hard slog, with few personal details that touch the reader on an emotional level, the historical context and political ammunition Klein provides are worth the intellectual effort. Klein is very good at big-picture stuff, and she gives a good description of how pure capitalist idealists have used catastrophic events to push through privatization, deregulation and government cutbacks that, under normal circumstances, would ignite popular rebellions. "Shocks are good for avoiding democracy, the push and pull of open debate," she says. Pushing the theory further, she goes on to detail how privatization has led to growth markets in traditionally government-dominated fields like wars and disaster relief.

As it turns out, the phrase "Shock Doctrine" is not Klein's invention: in fact, it's a militant capitalist economic philosophy advocated and taught by the late economist Milton Friedman, the father of the Chicago School of economics. Klein quotes his explanation of the theory throughout the book: "Only a crisis produces real change. When that crisis occurs, the action that is taken depends on the ideas lying around

at the time."

Friedman provides the unifying thread in Klein's sprawling account of the last 80 years of world history. He directly advised Chilean dictator Augusto Pinochet on economic policy after he seized power in a military coup in the 1970s. He even counseled the Chinese government just before the Tiananmen Square massacre. His students pop up in the Soviet Union after the fall of communism, and in the government of George W. Bush during the privatized post-invasion reconstruction of Iraq and the post-Katrina rebuilding of New Orleans.

Getting though all that history is a difficult task—you may want to keep a notepad handy. The insertion of timelines for each country would have helped immeasurably, but Klein isn't interested in holding the reader's hand.

Despite all her research, Klein also fails to offer much in the way of solutions or how to prepare for these moments of suspended democracy. True, she serves up examples of grassroots direct action in Thailand and Lebanon that offer hope but no sense that the average North American can change this destructive economic policy. (During her RAM lecture, she offered the somewhat trite answer that once a society has lived through shock treatment, it reacts differently the next time around. "History is the only shock resistor," she



WAKE ME UP BEFORE YOU LOGO

Naomi Klein warns readers about the *Shock Doctrine*

said.)

Still, *The Shock Doctrine* is worth the effort. Klein provides plenty of ammo with which to confront idealistic capitalists who think that the existence of McDonald's in a country means economic stability. (Remember the Asian Contagion, the collapse of Asian economies in '97-'98?)

All that background and context also breaks down the assumption that capitalism and democracy are intrinsically linked.

So put on a pot of coffee and haul out your old economics textbooks—you'll need them to get through this one.

ANGELA BRUNSCHOT

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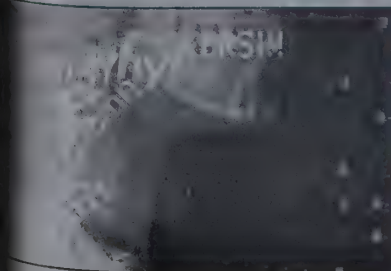
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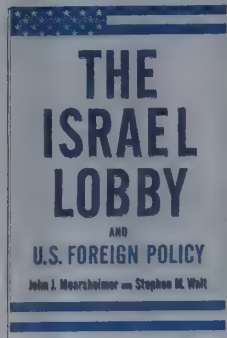
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Fall Books

Continued from page 33

been willing to set aside its own security in order to advance the interests of another state [Israel] and their argument that the U.S.'s pro-Israel stance is leading to further unrest in the Middle East. While carefully avoiding the suggestion



that all Jewish-Americans are complicit with the so-called "Israel Lobby," Mearsheimer and Walt have written an excitingly controversial new work on an increasingly unsettling subject. (MM)

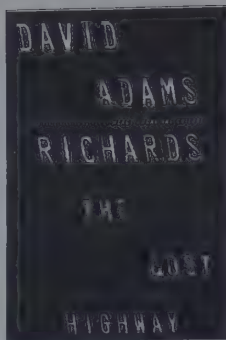
BOOKS ASSEMBLED FROM OTHER BOOKS

WOMAN'S WORLD
By Graham Rawle
December / Counterpoint / \$39

This cult novel in the making is less notable for its plot—Norma Fontaine, a paragon of '50s womanhood, falls into a sinister world of sexual secrets after meeting a strange man at the neighbourhood café—than for the painstaking way in which it was created. Author Graham Rawle assembled the book from more than 40,000 fragments of text from his vast collection of vintage women's magazines. The result is a one-of-a-kind novel that moves with the pace of a thriller, but which still takes plenty of time out for ecstatic descriptions of women's foundation garments. (PM)

THE ANANSI READER: FORTY YEARS OF VERY GOOD BOOKS
Edited by Lynn Coady
October / Anansi / \$19.95

Since 1967, the House of Anansi Press has published a healthy percentage of Canada's up-and-coming literati, from Margaret Atwood to Nicole Brossard and Lisa Moore. In this anthology, Lynn Coady compiles 10 excerpts from each decade, including fiction, poetry and nonfiction, along with five previews from forthcoming works. With Anansi's track record, this anthology promises a luscious survey of groundbreaking, influential Canadian gems. (NL)



TWO BOOKS ABOUT THE MARITIMES AND ONE ABOUT NAZIS

THE ARCHITECTS ARE HERE

By Michael Winter
Available now / Penguin / \$34

Michael Winter (*The Big Why, This All Happened*) made a name for himself with his precise, detail-driven prose, rich with social nuances. His fifth book—and the fourth featuring protagonist Gabriel English—may earn him a wider, more popular audience thanks to a suspenseful plotline that takes Gabriel from Toronto to Newfoundland. According to the teasers on Winter's Facebook page, we can look forward to a mysterious lover, bombed-out Toronto apartments, futuristic technology and a lifelong friendship tainted by tragedy. (NL)

THE LOST HIGHWAY
By David Adams Richards
November / Doubleday Canada / \$34.95

New Brunswick's literary darling is back, with a mystery billed as his most suspenseful and poignant novel yet. Richards—who's been called the best writer in Canada by reviewers who can't get enough of his unrelentingly bleak worldview—specializes in understated tragedies

unfolding in dysfunctional communities inhabiting Canada's most forgotten province. This tale of a feuding nephew and great-uncle pushed over the edge by a winning lottery ticket (coincidentally, the same plot as the Larry David movie *Sour Grapes*), promises, in Richards' hands, to take us to the depths of human greed and compassion. (NL)

DAY
By A.L. Kennedy
Available now / Anansi / \$29.95

Is it alright if we gush? Scottish novelist A.L. Kennedy's previous book, *Paradise* (about the last days of a misanthropic female alcoholic), is one of the most bleakly funny literary depress-o-ramas of the last decade. So we have high hopes for her new novel, *Day*. Set in 1949, it's the story of a British pilot who relives his days as an inmate in a Nazi prison camp while acting in a movie... set in a Nazi prison camp. You can be sure that movie clichés will be bumping painfully up against some real-life memories here, and no one does painful real life better than Kennedy. (PM)

BOOKS THAT INCLUDE A SOUNDTRACK ALBUM (OR SHOULD)

SPANISH FLY
By Will Ferguson
Available now / Penguin / \$32

Following the international success of 2001's *Happiness*, Ferguson fans have high expectations for this new novel set near the end of the Great Depression and following the convoluted path of three scam artists on a crime spree across the American Southwest. Virgil Ray and Miss Rose pick up relatively innocent Jack McGreary, turning his Dust Bowl existence upside-down as they pull every swindle in the book. Meanwhile, the rise of fascism in Europe demands creates an ethical dilemma for Jack—with the U.S. proclaiming neutrality, shouldn't he take off to Canada where he can join the fight against Hitler? Always

observant and original, Ferguson has been called the funniest writer in Canada (though *Spanish Fly* adopts a more serious tone). And now he's a songwriter as well: the novel comes with a CD containing 16 songs by



Ferguson and Calgary singer/songwriter inspired by the novel's characters, era, and geography. (MM)

CREEM: AMERICA'S ONLY ROCK 'N' ROLL MAGAZINE
By Robert Matheu & Brian J. Bonomo
November / HarperCollins / \$24.95

Rolling Stone gets the TV special and the fat, ad-heavy anniversary issues in which, once again, *50 Cent* is anointed the greatest album of all time. Which is all well and good, but rock snobs know it's *Creem* to whom you went to for iconoclastic opinions, long interviews with The Ramones and The Stooges inside Fleetwood Mac and The Bee Gees, and articles by format-busting analysts like Lester Bangs, Richard Meltzer and Nick Tosches. After you went there until 1988, when *Creem* stopped publishing, this book-length retrospective tells the story of the magazine's rise and fall with reproductions of enough photos, illustrations and anecdotes to make any MC5 fan weep with nostalgia. (PM)

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Mimi Williams, Social Activist

FOR A DIFFERENT GENERATION OF VOTERS

I'm masking you for a divorce

Liisa Repo-Martell gives a faceless star tum in *I, Claudia*

CLAUDIA
 Directed by Chris Abraham. Written by Kristen Thomson. Starring Liisa Repo-Martell. Rice Theatre. The Citadel. Oct. 11-28. Tickets available at the Citadel box office (425-1820).

SO MANY PEOPLE ARE AFFECTED BY divorce that it's strange there aren't more plays or just more public art about it. It affects so many people, and I think people have a real hunger to see stories about it. My own parents got divorced when I was 11, and there was something very essentially shaky about it. And then entering adolescence on top of it. Well, it's a real double whammy. It does send you reeling."

Actress Liisa Repo-Martell is offering a theory for the enduring popularity of Kristen Thomson's play *I, Claudia*, the story of a lonely 12-year-old girl coming to grips with the end of her parents' marriage (The one-woman show debuted in 2001, and it still hasn't gone out of circulation—it arrives at the Citadel this week with Repo-Martell taking over from Thomson.)

"The masks force you to become such a strong advocate for your character.... Their hopes and dreams become yours as well."

LIISA REPO-MARTELL

Repo-Martell may be onto something: a flurry of YA novels that examined divorce from a kid's perspective came out in the late '70s and early '80s, and there was a spate of movies like *Shoot the Moon* and

for good. They're such an integral part of the play, in fact, that even when Thomson and director Chris Abraham turned *I, Claudia* into a film, they decided, against all cinematic precedent, to retain the

Kramer vs. Kramer as well, but that genre dried up pretty quickly. And when the topic does come up nowadays, as in *The Squid and the Whale* or *Friends and Geeks*, the writers tend to set the stories in the past.

I, Claudia, on the other hand, is set in the present—but it's a sort of stylized, highly theatrical present, one in which all four characters (Claudia, her grandfather, her new stepmother and the kindly "Bulgarian" school janitor she befriends) are played by the same actress, aided by a series of abstract masks. The masks are kind of a brilliant touch—on one level, they're an alienating device, hiding the performer's face and undercutting the potential "cute factor" in Claudia's precocious monologues by making her look like one of the hospital workers in that *Twilight Zone* episode where everyone looks like a fish-faced mutant.

But on another level, the masks emphasize the play's theme of transformation—the idea that change is an inevitable, painful part of life, but that it can often be a force

concent of the masks. "The masks, the multiple characters—these all grew very organically out of the material," says Abraham. "It wasn't until fairly late in the game that Kristen realized the transformative quality of those masks... and the way it brings out the multiple subjectivities that exist in a divorce. The masks force you to become such a strong advocate for your character. Something about putting them on really causes the characters' hopes and dreams to become yours as well."

Repo-Martell has become something of an expert at subsuming herself into other people's dreams—or at least that's the impression that

Edmonton audiences must be getting of her. *I, Claudia* marks the second time she's appeared at the Citadel, and the second time she's taken over a solo show that rarely gets performed by anyone other than the woman who wrote it. (Her first Citadel show was *The Syntopia Tree* in 2004, and her work won her the Sterling for Outstanding Lead Actress.)

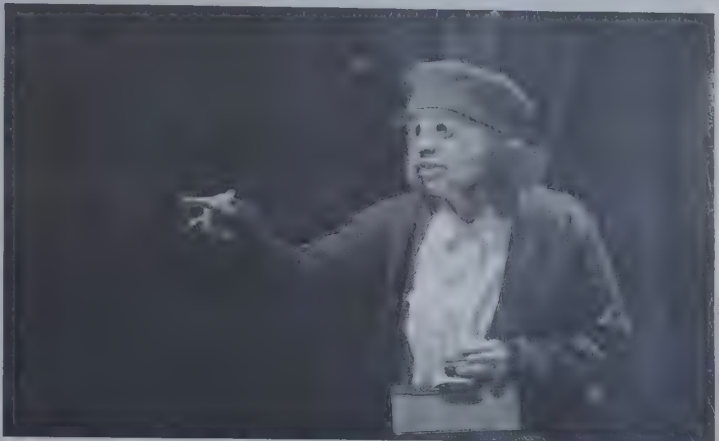
"Yeah," she laughs, "it's weird how that happened, isn't it? But I don't feel like this show cramps my style at all. I feel really happy to try and inhabit what came before me, and I feel a lot of freedom within that. At the same time, though, those masks are so powerful, and the

psychology of the characters is so clear and the cadences of the language are so specific, and I'm working with the same director... we're not reinventing the wheel here."

"I say this play is hard," she concludes, "but every play is hard. With this one, the challenge isn't so much making it my own as it is figuring out how to carve out a story and not just doing a series of character sketches. That and the costume changes—switching those masks and prying them off can be really hard to do quickly!"

Well, like the Bulgarians say, change can be painful.

PAUL MATWYCHUK



IAN JACKSON/LENY PHOTOGRAPHY

23 skidoo!

Catch 23 adds time limits and cash prizes to the Edmonton improv experience

CATCH 23
 Presented by Rapid Fire Theatre. Varscona Theatre (10329-83 Ave.). Opens Fri-Sat, Oct. 12-13 (8pm). Tickets: \$10.

WHAT DO YOU DO WITH YOUR LAST seconds?" asks Toronto-based actor and writer Kurt Smeaton. He's claiming the challenge of Catch 23, a high-stakes improv format he's going to transplant to the fertile comedy soil of Edmonton. There's a minute number of ways to spend these last few precious droplets of time, but they better be put to good use because the performers will be playing for cash. \$250 in cash, to be exact. That's, like, a month's pay for some improvisers!

"Catch 23 has had a real evolution," says Smeaton, who's been running Catch 23 shows in Toronto for four years. "It was invented by my guy Ed Nevrumont and Julie Harris, who were two people who wanted to have a format for people coming out of the Canadian improv scene to play when they were in Toronto.... It started to evolve and change a little bit—and then when it



shut down for a year, I just asked everyone if they'd mind if I brought it back myself."

So what's the catch? Rapid Fire artistic director Chris Craddock provides enlightenment:

"The deal is this—we get three small teams sort of like our Chimproov troops—duos or trios usually, tops—and each one of them gets 23 minutes of stage time exactly spread out over four rounds. The time that

each scene takes up is kept track of, so when you get to the last scene you may have exactly six minutes and 20 seconds or three minutes and two seconds or four minutes and 28 seconds, and the lights are going to

come down at the end of that period of time whether you're done or not. "It's a middle step between long form and short form," he continues. "It's competitive improv without being quite so sketchy—you know, without being quite so 'two minutes and big joke and we're out. It's going to be a more sophisticated kind of comedy.'"

A familiar lineup of improvisers—including Mark Meer, Bill Minsky, Amy Shostak, Kevin Gilless, Arlen Konapaki, Matt Alden and Craddock himself—will be vying for the quarter-thousand-dollar jackpot, but they'll have to overcome some unique hurdles (and fine-tune their internal stopwatches) in order to win it.

"It's lots of challenges," admits Craddock. "You get to develop sort of a second sense for time—'How much time I have used? How long have I been standing here? People get the trick of timing their scenes so that it ends on that killer line just as the lights go out and it's really exciting when that happens.'"

CORY RICHARD



50 FIRST DATES TIMES EIGHT

Stories From Our Black Books is part sociological study, part Ricki Lake episode.

No one-night stand

Biological necessity causes social absurdity in *Stories From Our Black Books*

STORIES FROM OUR BLACK BOOKS

Written and directed by Barbara Pollard. Oct. 11-Oct. 26 (showtimes Tue-Thu at 7:30pm, Fri at 6pm and 9:30pm, Sat at 7pm and 10:30pm, Sun at 2pm). Catalyst Theatre (8529 Gateway Blvd). Tickets: \$24-\$39, available through Ticketmaster (451-8000).

BARBARA POLLARD JUST MAY HAVE stumbled upon one of those entrepreneurial ideas waiting to be hatched into a marketable form. Speed dating? Forget it. Phromones are where it's at. Can the small talk and just breathe—call it Sniff 'n' Mate.

"What I never understood about online dating," says the Calgary-raised, Vancouver-based director/playwright, "is you only really pick a mate by how they smell. That's what speed dating about. It's not the little blurb you give—I think you've got to sit within sniffing distance. I think it's about, 'Move along, move along. Oh, that smells good.' I met a woman at our opening. A fascinating woman—with it and happening and really loves her job and is attractive. She knows this guy that everyone is trying to get her to see. It's her dream man: he speaks three languages, he's motivated, and she says he just doesn't smell right."

Of course, the opening she just mentioned is the *real* reason Pollard is on the other end of the line and discussing the absurdities of human mating rituals; she's celebrating the west coast premiere of her stage

adaptation of Carissa Reiniger's *Stories From Our Black Books*. Reiniger, a native of Edmonton who's on board with the theatrical production as executive producer, compiled the book, an anthology of women's experiences in the dating world after realizing she was something of an expert in the field, having gone on some 400 first dates herself.

It's been a hectic couple of weeks since the play's Vancouver premiere. Reiniger has had to step up and put out several fires—rewriting contracts, overhauling all the costuming

"You only really pick a mate by how they smell. You've got to sit within sniffing distance."

BARBARA POLLARD

and publicity—after the team parted ways with the original producer. Andy Thompson, who has a major role in the play conceived by Reiniger, has taken over in the producer's slot after having proven to be just as indispensable behind the

scenes as he is onstage.

"Because so many dating stories end badly, I thought, 'I don't want an evening of male-bashing, but I need a foil in there,'" Pollard explains. "So we hired this charming, funny man, and he introduced the play and the subject and he's about what's going on in the dating world. He asks the questions. Who are we looking for? 'Why do we see ourselves through these hoops?' And then I started to use him in the scenes—he's sort of everyman. Woman just eat him up, gobble him up, and he goes out into the audience and tries pick-up lines and she with them, and they yell back at him."

Praise for Mr. Thompson's abilities on both sides of curtain notwithstanding, *Stories From Our Black Books* concerns itself with what women go through in this ritual "alien construct," as Pollard refers to it—the good, the bad, and, yes, the ugly. Whether it's all worth it in the end is a moot point, though, says Pollard. Remember: it's all about those pheromones.

"There is no giving up," she laughs. "It's a completely biological compulsion to seek out those who we are sexually hoping to mate with and those are primal urges and that's what propels us to go out there. Until that goes away, people are going to have to navigate the murky waters of dating."

ZOLTAN VABO

Washed a Shore

Pauly Shore, the "Worst New Actor" of the '90s, promises to be choosier with his roles in the new decade

PAULY SHORE

Thu-Sat, Oct. 11-13 Yuk Yuk's Comedy Kabaret (6606-137 Ave.) Info: 481-9926

HE STILL CALLS YOU "BUDDY" SEVERAL times over the course of a brief conversation, but nowadays the marked difference is that he doesn't stretch it into a three-syllable word (i.e., "Buuuuuh-uh-dy").

Could it be? Pauly Shore, king of the early '90s stoner catchphrase is all grown up?

"I'm going to be 40 next year," next year, "and I've seen it up and down, sideways and forward... When I was younger I used to take things more personally. But you've

"Comedy isn't really a fun business anymore. It's pretty serious, right?"

PAULY SHORE

got to expect... the moment you hop into this business you're open for ridicule—I don't care what level of entertainer you are."

As Shore gets shuttled between early morning TV and radio appearances, he waxes philosophically over a career that's seen him take home the grand prize for Worst New Star, Worst Actor (twice, actually), and Worst New Star of the Decade from

the Razzies, a jokey counterpoint to the Oscars that annually "honours" cinema's biggest atrocities. Shore's efforts in films like *Encino Man*, *Jury Duty*, and *Bio-Dome* made him the Razzie equivalent of Jack Nicholson. (He was also nominated for "Worst Actor of the Century" in 1999, but lost to Sylvester Stallone.)

"If you don't take it seriously, you're way ahead of the game," he says. "All that other stuff is... well, it's kind of cool of people are even talking about you, you know what I mean?" Given the kind of year it's been for comedians who've kissed the outer fringes of stardom and found themselves floating into the abyss ever since—Michael "Kramer" Richards' career-killing racist tirade, talk-show fixture Richard Jeni's suicide, Jon Lovitz's assault on Andy Dick, and Andy Dick continuing to be well, Andy Dick—it wouldn't have come as a surprise if Shore had joined their ranks in the tabloids.

And, for a moment, it seemed he had, after a video of Pauly getting knocked out onstage by a burly fan in Texas went viral on the net. But it turns out the whole thing was staged—it was Shore's way of commenting on the horrible happenings in Comedyland... or maybe it was just Shore's way of giving the people what they want.

"The whole Michael Richards thing—obviously it was terrible what he said," Shore says, "but it was also terrible that the media kept playing it and playing it and playing it. So when I went down to Texas, I did a show that was sold out and I

knew that people were wild down there, so I came up with this idea of getting beat up onstage."

He says he was more surprised than anyone at the amount of play it got on online gossip forums such as TMZ. "I didn't think it would go like that," he says, "but I guess people want to see Pauly Shore get beat up... It's funny, because it's not really a fun business anymore. It's pretty serious, right? I don't know, I think people have personal problems, and when they're comedians, people tend to put them under a microscope because they're

supposed to be funny guys. Comedians are more crazy than normal people."

Which might explain why Shore's still at it, plugging away on the thankless club circuit, and prepping to release no fewer than three films in 2008. He says the business is "in his blood," and for once that isn't a showbiz cliché—his father was a comic and his mother founded one of the world's most famed laugh factories, L.A.'s The Comedy Store.

Plus, he says, given his hard-earned wisdom (yes, we're still talking about Pauly Shore here), he's

going to be exercising greater control over his roles. "I just think that in my 40s my career is going to go into a place that... I don't know, it's going to be bigger than it was, but I don't know where it's going to be, but I just think that I'm going to have another run at it. I'm just doing things that I'm really into doing as opposed to work. Before when I was younger, I was just working. I didn't care—I just did work. Now, unless I'm really still to produce something, I'm not going to do it."

ZOLTAN VABO



PAULY, UNSATURATED
Shore hopes to live down the decade's critical scorn.



THE WINCHING HOUR

John Ulyatt and Clinton Carew's hoists John Ulyatt on his own. Aerialized paternalism in *Duck Duck Bang*.

Quack epidemic

Epic aerial theatre takes wing in Edmonton with *Duck Duck Bang*

DUCK DUCK BANG

Created by Annie Dugan, Clinton Carew, John Ulyatt and Marissa Kochanski. Starring John Ulyatt, Jesse Gervais and Amber Borotik. 11-21, Transalta Arts Barns. Tickets available at 409-1910 or www.fringeatretheadventures.ca.

JOHN ULYATT SWEARS THAT *DUCK DUCK BANG* started out as a simple show. "We originally wanted it to be something small," he says, "something that could fit into a couple of cabarets, something we could tour with just the two of us."

And then everyone within earshot laughs. That's because Ulyatt and his wife and creative partner Annie Dugan are sitting in: Westbury Theatre, one of Edmonton's largest stage venues, during a rare break in rehearsals from their latest piece of aerial theatre. "Three aerialists are

nearby: one is shinnying her way up a rope suspended, gym class-style, high above the floor; another has climbed a long bolt of fabric hanging from the ceiling and is dangling upside down about 12 feet over our heads, her hands free, the fabric wrapped (hopefully securely) around her thighs; a third is merely

some kind of rope-and-pulley system that will eventually allow them to transport a daredevil actor from one corner of the ceiling to another, a lighting tech is playing around with a spotlight effect he wants to use in the show, and through it all, a piece of music specially composed for the show plays on a continuous loop on

"We just have to keep going because we're all dying to see the show!"

MARISSA KOCHANSKI

doing stretches, but really, really limber stretches, the kind that look even more dangerous than hanging from the ceiling.

Meanwhile, three stagehands are high up on the catwalk, rigging up

a nearby boombox. And this is during the show's downtime.

"It was like a snowball going down a mountain," says Dugan. "At a certain point, once things got going, we tried to limit ourselves to

nine people. Then we were up to 11, but then we added another performer."

"And then we added a band," Ulyatt says.

"And we just added a couple of crew people last week," says Dugan.

"We just have to keep going because we're all dying to see the show!" says Marissa Kochanski (Oh yeah—she's here too. She co-conceived the show with Ulyatt, Dugan and Clinton Carew, helped write some of the songs, while also serving as production designer.) She gestures towards a bearded man tinkering with a couple of formidable-looking cranks loaded up with spools of thick wire and says, "Across the room over there? That's Brian from Kentucky! He's the winch specialist. He can only be here until tomorrow morning, but even he says he wishes he could stay so he could see the show when it's all put together."

He's not the only one looking forward to opening night. *Duck Duck Bang*—the quirky story of an orderly man trying to protect his beloved ducks from the chaos of the universe, symbolized here by a TV infomercial pitchman and a gaggle of pillow-fighting sorority girls—is the epic culmination of seven years of work on the part of Ulyatt and Dugan to create a viable Edmonton-based aerial theatre company. You could think of Firefly Theatre as a less wanky prairie version of Cirque du Soleil—highly physical, visually spectacular, full of magic and heart—just less, you know, French.

Their first full-scale aerial production was 2004's *Primordial Blues*, a two-hander loosely inspired by Italo

Calvino's *Cosmicomics*. The show was ambitious and contained several stunning images and feats of athleticism, but as a plotless exploration of some fairly oblique themes, it was often as enigmatic as it was enchanting. Ulyatt and Dugan admit that they may have overthought the script, and that with *Duck Duck Bang*, they decided to do something "simple and ridiculous"—a show with a strong story, but with the boisterous, vaudevilian spirit of the one-act skits they create each year for their annual fundraising cabarets.

"Our earlier plays were such dramas," says Dugan. "They were so full of obstacles and motivations and somewhere along the way, our sense of humour kept getting lost. But when we would do the one-acts, we would have such a great time!"

"This one feels much more like a one-act," agrees Ulyatt. "I know Annie doesn't like me saying that, but I just mean that it's tits to the wall, let's have a good time, let's throw it out there. I mean, it's all arranged and choreographed, of course, but I think this one has that titillating excitement to it. It's a play, it's a rock show, it's a dance show, it's an aerial show. It's got all of those elements to it."

Plus an exploding duck! And a "duck fantasy dance"! And winches! Many many very expensive winches!

"They're ours now," laughs Kochanski ruefully. "So if anyone wants to rent them—if you need to hoist someone for a stag party or something, if you want to turn the groom into a giant piñata—it'll cost you, but we're the ones to call."

PAUL MATWYCHUK

SEADOW THEATRE presents a witty, insightful and delightful exploration of loves lost, found and mislaid co-directed by John Hudson, Coralie Cairns and Wayne Paquette

Almost Maine

by John Ciani

featuring Coralie Cairns, Jeff Heston, John Hudson, Shara Martin

October 18th to November 4th 2007
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(780) 423-3138 or www.anfca.com

EIGHT DAYS A WEEK

PICK OF THE WEEK



LITFEST

This year's Litfest theme is "Hot North," and while that sounds like a dirty movie starring Bob and Doug McKenzie, it's actually about global warming in the Arctic. An esteemed slate of local and international writers (like George Monbiot, above), journalists, and artists tell us all about it. Oct. 11-14. info at lifestilberta.org

RESISTANCE & REVOLUTION

It's been 40 years since Che Guevara, the man whose iconic visage single-handedly propelled the entire T-shirt industry, was executed in Bolivia. Explore his legacy with three days of excellent Chevents. Oct. 11-13. (For info, look under Activism in this week's listings.)

GIRL TALK STARLINE ROOM

What else can we say we didn't already say in our cover story? Whether you're a girl, a boy, or a miscellaneous, Girl Talk will get you movin' (10330-102 St.)

MARGIE GILLIS ARDEN THEATRE

A world-renowned modern dance sensation, Montreal's Margie Gillis has been a groundbreaking in more ways than one—as a solo dancer, in collaborator, and a choreographer. So, three ways, then. One night only! (5 St. Anne St., St. Albert)

DON'T GO DOWN TO BOIL STREET ORTONA ARMOURY

Described as "puppet music about apathy," this production by Toronto's acclaimed puppeteering popsters Henri Fargnoli and the Adorables (another Canadian indie-rock music collective? C'mon...) is not to be missed. (9722-102 St.)

MAGIC MIRROR METRO CINEMA

Mansel de Oliveira's study of spiritual pride, where a wealthy, petulant woman awaits an appearance by the Virgin Mary. Why bother with the shepherds at Fatima anyway? (Zeidler Hall, Citadel complex)

DUCK, DUCK, BANG TRANSLATA ARTS BARN

A quirky tale by Firefly Theatre about a young man desperately in love with his rubber duckies, a hypo-allergenic pillow saleslady, and a gang of evil pillow-fighting sorority gals. (10330-84 Ave.)

FINAL FANTASY MEYER HOROWITZ

Last year's Polaris Prize winner returns, poing clouds and the like, with London's darling Basia Bulat. (SUB, U of A campus)

YOU ARE HERE WALTERDALE PLAYHOUSE

Alison, an independent and unconventional woman, turns to the battle after being betrayed by her two-fiming wannabe-screenwriter husband. (10322-83 Ave.)

LIVE MUSIC

ALTERNATIVE

BLACK DOG 10425-82 Ave., 439-1082 — Sat 8 p.m. Johnston
BLACKSPOT CAFE 151 204 Story Lane (481) 7768 — Fri Mount Royal w/ The Joe, Team Captain, Please! Sat 8 p.m. & guests: Mean Away R's, Beasts and Superbeats, Eamon McGrath
HALO 10538 Jasper Ave. — Saturdays Junior Brown, Nestor Delano, Luke Morrison & guests.
NEW CITY 10081 Jasper Ave., Palladium Building 429-CLUB — Thu UK Subs w/ Ab Intrans & Tromba Lisa
STARLINE ROOM 10030-102 St. 428-1099 — Thu Low Level Flight w/ Ryan McMahon & Sat To Theory, Fri Girl Talk, Holy Fuck, Sat Tokyo Police Club, The Melvige Band, The Virgins. Saturdays ■ The Temple Oh Snap! w/ Degree & ALOU D's
THE STUDIO & MEAT HALL 10740-166 St. — Fri The Ostrich, End Credits, The Creators, Wicked Awesomes (AA), Sat The Fever, Brother Voodoo, The Slam, CBAs, The Fools (AA) www.myspace.com/thestudiomontreal
THE PAWN SHOP 10551-82 Ave. (upstairs) 432-0814 — Fri Her Alibi, Blind Eye Halo, Felix Foundation, Chasing Jones, Sat Keweenaw
URBAN LOUNGE/ THE ONE ON WHYTE 10544 Whyte Ave. 437-7699 — Thu Megan Lane, Fri Bad Judgment, Sat Grammy Dimension, Mocking Shadow
VELVET UNDERGROUND 10300-102 St. 428-7827 — Thursdays NRMIS WCM w/ Nik 7, Fri The Monnits w/ Bella & Moonbees, Sat Let's Dance w/ Run Runner. On the Brink, Tuesdays Shakedown w/ DJ Generic. Wednesdays Ponic with the J.Bots

BLUES & ROOTS

AXIS CAFE 10349 Jasper Ave., 990-0031 — Fri AA Sound System, Coeur de Lune & Ayla Brook, Sat Eastern Village. www.casualcafe.ca
BLUE CHAIR CAFE 9624-76 Ave., 989-2861 — Thu Paul Lapage Trio, Fri The Pucks, Sat Doc Maclean & Big Dave Maclean, Sun Jim Findlay
BLUES ON WHYTE 10527-82 Ave., 429-5058 — Thu Sat Russel Jackson, Sundays The Hardline Blues Band, Mon-Wed James Armstrong
CAFE LEVA 11053-86 Ave. — Thursdays Mellow gold w/ Travis Bo
CASTLEROCK PUB 570 St. Albert Rd. — Thursdays A Knight on the Round Table w/ Sir George
THE CARROT ARTS COFFEEHOUSE 9251-118 Ave., 471-1580 — Fridays live bands. www.theartcafe.ca
CLIFFS PUB 8214-125 St. — Fri Boom Boom Boy
EDDIE SHORTS 10712-124 St., 433-3645 — Fri Marshall Lawrence w/ the Amazing Wood, Wed Brian Petch
FRESH START CAFE 484 Riverbend Square, 433-9623 — Fri Sat Paul Lapage
HULLBERT'S 7601-115 St., 436-1181 — Sat Slowburn. www.hullberts.ca
SECOND CUP Gateway Plaza, 10310-34 Ave., 485-3100 — Mondays live music
XWRECKS 10143-50 St. 456-8069 — Fri Slowburn.

JAZZ

HULLBERT'S 7601-115 St., 436-1181 — Thu Dana White Band, Fri Back Porch Swing. www.hullberts.ca
IVORY CLUB & EBONY LOUNGE 2940 Calgary Tr. South, 465-8800 — Dullin piano shows every Thu 8 p.m. Fri 9 p.m. info: theoryclub.com
JEFFREY'S CAFE & WINE BAR 9640-142 St., 431-8990 — Fri Tracy McDowell w/ Herpe Jazz Trio, Bob Tinsley & Jeremiah McDade, Sat Marco Claviano
JULIAN'S PIANO BAR Chateau Louis, 11727 Kingsway Ave., 432-7770 — Thu-Fri Graham Lawrence, Sat Dennis Denner
YARDBIRD STAGE 10203-86 Ave., 432-0428 — Fri Steve Swell, Slammin' The Infinite, Sat George McEnroe Jr. Trio

POP & ROCK

BACKDRAUGHT PUB 8307-99 St., 430-9200 — Fri Anacrusis
BUDGET'S 11725B Jasper Ave., 489-7736 — Sundays & Mondays DJ Ruby Electric
CASINO EDMONTON 7055 Argyle Rd., 463-9467 — Fri Sat Robin Kelly
CASINO YELLOWHEAD 12464-153 St., 424-9467 — Fri Sat Souled Out
CENTURY CAFE 13103 Fort Rd. 643-4000 — Fri

Sat Terry Sylvester of The Hollies
THE DOCKS Lonsdale Quay, 476-DOCK — Saturdays live bands
EDDIE SHORTS 10712-124 St., 433-3643 — Sat Neenie Green and the Fine Days Machine
GINGER SKY 15505-118 Ave. — Fri "Follow the Leader" CD release w/ Lakes Aqu, Moc of Team Realistic & Guests Showm Bernani, NonStatus, Touch and Nuts
METRO BILLARDS 10250-104 St., 990-0704 — Sat Adam's 81. www.metrobillards.com
ON THE ROCKS 11740 Jasper Ave., 482-4767 — Fri-Sat Third Person View, Sun Souliyah Fyoh w/ guests

PUB MUSIC

ATLANTIC TRAP & GILL 7704-104 St., 432-4611
O'BYRNES IRISH PUB 10616-82 Ave., 414-6766 — Thu Dave Simpson, Wednesdays Chris Wynters w/ guests
ROSE & CROWN PUB 10235-101 St., 426-7827
SHERLOCK HOLMES Bourbon St., WEM, 444-1752
SHERLOCK HOLMES Capilano Mall, 463-7788
SHERLOCK HOLMES Downtown, 10012-101A Ave., 422-7784

DANCE CLUBS

ALTERNATIVE

BACKROOM YODKA BAR upstairs, 10324-82 Ave., 436-4418 — Thu Electro Education w/ DJ Laserbeam, trip hop, dub, lounge, electro & IDM mash-up, drink specials Fri Funky Fridays w/ Phil & Friends, Sat Body & Soul Saturdays w/ Renee De Janeiro, Waylon Sherrington, & weekly guests
BOOTS 10242-106 St., 432-5014 — Open 7 days/week. Happy Hour: 3 to 8 p.m. Fri Retro Disco Sat Flashback Saturdays w/ DJs Derrick & Monny Muller, Mon-Spin, 11 p.m.
BUDDY'S NIGHT CLUB 11725B Jasper Ave., 488-7736 — Open Nightly 9-3 Sun Rotating drag shows, DJ Ruby Electric, house, progressive, trip-hop, Mon Anacrusis Strip Contest w/ Moa Follow & DJ Ruby Electric Tue Free pool & tournament, DJ Anacrusis Wed Pump Day w/ DJ Sexxy Sean Thu Wet Undies contest w/ Moa Follow & DJ West Coast B&B/Daddy Fri DJ Eddy Toolflash Dance Party, no cover before 10 p.m. Sat Undie Night (men only) free pool & tournament, DJ Anacrusis

DANTE'S BISTRO 17328 Spring Plain Road, 488-4448 — Fri-Fri Findrings test messaging singles party Sat DJ Johnny Sky. Closed Sun. info: www.dantebistro.com
DEVIL'S 10597-82 Ave., 437-7489 — Happy hour until 7 p.m. every night
DEWEY'S Powerplant (J of A) — Hours: Mon-Wed 9 a.m. — 2 p.m. Thu 9 a.m. — 2 a.m. Fri 9 a.m. — 3 a.m.
FILTHY MONASTY'S 10511-82 Ave. (upstairs), 437-7489 — Happy Hour Every Day 5-9 p.m. Mon Metal Mondays Test Listening Trivia Wed Bar star college night Thu Punk Rock Bingo Fri & Sat Shake Yo! Ass Weekend w/ DJ Serai K (dance, alt, rock, retro) Sun 18th night, hip hop everyting
HALO 10538 Jasper Ave., 423-2256 — Fri The Mad Club — Soul, R&B, indie, Brit pop, new wave, reggae & classic punk w/ DJs Blue Jay & Tracy D Sat For Those Who Know — House music live Junior Brown, Luke Morrison, and Nestor Delano
JET NIGHTCLUB & SPORTS LOUNGE 2221-34 Ave., 466-6552 — Fri & Sat live bands, plus a mix of modern rock
LEVEL 2 LOUNGE 11607 Jasper Ave. — Thu Dish Thursdays Colin Hargreaves, Krazy K, Decha and Savage. Career Fri Formula Fridays DJ Groovy Guy, DJ Fusion Sat Planet Indigo-Superguts Saturdays, breaks electro house spun by FR residents

NEW CITY LIVID LOUNGE 10081 Jasper Ave., 429-CLUB — Mon-Mon March on Matti Mondays Tue The Great Wall w/ Dr. Eric med R&B, performers 60, garage & mind revival Wed Robabot DJ 3000 Thu Bride of Bing w/ Duster Nebula & Anarchy Adam Fri Friday Night Free Whiz w/ DJs Jebus & Anarchy Adam of CJSR & G White Sat Rock 'n' Roll/Heaven 'n' Hell w/ Nozz Nomad & Beard of Bees
NEW CITY SUBURBS 10081 Jasper Ave., 429-CLUB — Thu Love 80s Fri Back Back Bitch w/ DJ Danish, Plan 8 Sat Saturday Shakes w/ Greg Gray & Blue Jay Wed DJF Wednesdays, 4 original bands

ON THE ROCKS 11740 Jasper Ave., 482-4767 — Thu Salsa Thursdays w/ DJ Rojos & Eklure, free beginner lesson 9 p.m. Fri DJ Showmies Sat DJ Donquian Mon Drink happy hour, hours: Mon-Sun, 11 am — 2 am

PRISM BAR & GRILL 10524-101 St., 990-0704 — Wed Wings Thu Sports trivia. Call for upcoming events

RED STAR 10534 Jasper Ave. — The Junior Brown SAVOY BAR 10401-82 Ave. — The Junior Brown Mon-Sat 4 p.m. — 2 am
STARLINE ROOM 10030-102 St., 428-1099 — Thu music Thu-Sat, Saturdays @ The Temple Oh Snap! w/ Degree & ALOU D's. Sat 8 p.m. — 2 am (Dance 10 am — 2 am)

TANTRIA MYSTIC EXOTICA LOUNGE 10147 Saskatchewan Dr., 434-8699 — Mon — 10 p.m. — Midnight, Fri & Sat 5 p.m. — 2 am (Dance 10 am — 2 am)

THE ATIC 10407-82 Ave., 433-1969 — Wed 8 p.m. — Night Thu Student Nite

THE ELEPHANT & CASTLE ON WHYTE 10134-82 Ave., 439-4545 — Open 7 days a week. info: www.elephantcastle.com

THE ROOST 10345-104 St., 423-3150 — Thu Gorgeous Hostess Hoote McBooks struts in the raves, amateur strip last Thu of the month. Fri request dance party w/ DJ Jazzy & ALOU D's

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TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • QT - Citadel Theatre, 9828-101A Ave. 425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Station, 315 Jasper Avenue, Spruce Grove, 962-8995, horizonstage.com • JAZZ - The Square, 9930-102 Ave., 420-1757, 877-888-1757, jasontheatre.com • JM - Ticket Master, 451-8000, ticketmaster.ca

an annual fall tradition. Only minutes from west Edmonton. For hours, directions and rates visit www.edmontonghosttours.ca or call 288-0208

EDMONTON GHOST TOURS — Oct 15-31, Every Mon, Tue, Wed and Thu, 7 pm. Rescue Station, Old Strathcona, 10222 83 Ave. A ghostly walk in Old Strathcona to hear true stories of ghosts, haunting and the unknown. \$5 per person, dress for the weather. Info: www.edmontonghosttours.com

EXPRESSIONS 20 — Oct 26-28, St. Albert Place, #5 St. Anne St. St. Albert. Performers' Guild presents their fall show and sale, celebrating 20 years of creative spirit. Hours: Fri 10 am-10 pm, Sat 10 am-5 pm, Sun 11 am-4 pm.

FREAKY FIRST HALLOWEEN DANCE — Oct 19, 8 pm. Dutch Canadian Centre, 12312-142 St. Feeling freaked out? Join your costume and come dance with the C.Jam Band. Prizes for best costume. Tickets \$15 at the door. Info: 436-6766

HIGH TEA AT GOVERNMENT HOUSE — Oct 14, 2 pm. Government House, 12845 102 Ave. Experience high tea in the previous residence of the Province's first and last Lieutenant Governors. Call 427-2818 for tickets.

LANDO ART AUCTION — Oct 14, 2 pm. Lando Gallery, 11130 105 Ave. Over 100 lots of fine art up for auction, pre-sale estimates range from \$100.00 to \$24,000.00. Something for everyone! An illustrated catalogue of all the works offered for auction is available online at www.landoart.com

LITERFEST: CANADA'S ONLY CREATIVE NON-FICTION FESTIVAL — Oct 11-14 Various locations. 2007 "Not North", a festival with a focus on the North and the environment, promising to spark interesting and exciting debate with a stellar line-up of writers/thinkers, including Elizabeth Kolbert, George Monbiot, Edith Iqbal, Rudy Wiebe, Susan Aglukark, Melanie McGrath, Ken McGoogan, Tom Raddick, Myra Kesteven, Ted Beck, Curtis Gillespie. To name just a few. Full list info at www.literfestarts.org

MARKETPLACE AT CALLINGWOOD — Sundays 10 am-3 pm, and Wednesdays 12-5 pm. Corner of 178 St. & 69 Ave. Over 100 vendors offering the finest fresh foods, jewelry, and more. Info: callingwoodmarketplace.com

NITE TOURS "GHOSTS & GRAVEYARDS" TOUR — Thursdays until Oct 25, 7 pm. 10338 81 Ave. A costumed walking tour/ghost tour guided by real paranormal investigators, explore Edmonton's most haunted places and learn deep dark secrets of the past. Tickets \$30, call 454-0303

ORCHIDS DOWN UNDER GALA — Oct 15, Multicultural Conservatory. In a party under the pyramids, parties in cocktails, an Aussie R&B, a silent auction and an opportunity to take home an orchid with the gala's plant sale. Special presentation by Aussie orchid expert Dr. Mike Duncan. Tickets \$45. Info: 496-9753

PARAMOUNT EXPLORERS: EXPLORING THE GHOST BUSTER MYTH — Oct 17, 7 pm. Whitman Crossing Library Theatre, 4211-106 St. 496-8357 Find out what it's like to be a real "ghost buster". Learn about the facts and realities of the paranormal from local experts Ron Anderson and Ben Mykura. Free!

POP CULTURE FAIR — Oct 21, 10 am-4:30 pm. Edmonton Aviation Heritage Centre, 11410 Kingsway Ave. Records, toys, comics and more! Admission \$5, seniors and kids 12 & under free. Door Prizes! Free Parking. Visit www.popculturefair.com

RESISTANCE & RESOLUTION: CHE GUEVARA 40 YEAR COMMEMORATION — Oct 11-13 This October marks 40 years since the capture and execution of Che Guevara in Bolivia. Oct 11, 7 pm. U of A Engineering complex, Rm 1-017. Che's legacy: revolutions and resistance today. Panelists discuss Che's legacy and impact as well as the relevance of revolutions and resistance movements today. Oct 12, 7:30 pm. U of A Engineering complex, Rm 1-017. Free film screening of *The Motorcycle Diaries*. Oct 13 City Arts Centre, 10934-84 Ave. Celebrate with Southall Irish, The People's Roots, DJ Ooze and Cenzo Silos, featuring art work by Lity Bozsa, Roger Garcia, Alvaro Loyola and Pedro Rodriguez. Tickets \$6 advance at international Centre, \$15 at door.

SALSA FREAKS NIGHT 2007 — Oct 27, 8 pm. Northgate Lions Centre, 7524 139 Ave. A mix of spicy Latin rhythms with ghosts, monsters and all things paranormal. The night kicks off with a beginner's salsa lesson and then world Latin band BOYABA hit the stage. Purchase tickets at TXOnTheSquare.com or BrownSalsa.com. Info: 913-4655

TROCADERO ORCHESTRA TALE DANCE — Oct 14, 2 pm. Coast Terrace Inn Ballroom, 4440 Gateway Boulevard. An opportunity for everyone to come out and listen or dance to the old-style music of the big band era. Tickets \$23 at TX on the Square.

WORLD DAY TO OVERCOME EXTREME POVERTY — Oct 17, noon. City Hall, #1 Churchill Square. Featuring guest speaker Dean Brown, Acting

Director of the Canadian Native Friendship Centre; ANC Paulo Simoes, columnist at the Edmonton Journal, and guest artist Stephanie Burle, Outreach Worker Family Shelter Network.

YOUTH EMERGENCY CENTRE ART SALE — Oct 13 & 14, 10 am-5 pm. Youth Emergency Centre, 1310 82 Ave. The Emergency Artists' Society of Albert will be exhibiting artwork for sale. 20% commission will help support the Youth Emergency Centre.

EXHIBITS

AGNES BUGERA GALLERY 12310 Jasper Ave., 482-2834 — Hours: Tue-Sat 10 am-5 pm. Info: www.agnesbugeragallery.com

BEARLAW GALLERY 10403-124 St., 482-1204 — Info: bearlawgallery.com

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave., 461-3427 — Until Oct 17 Group show, featuring works from gallery members, including oils, watercolours, acrylics, glasswork, clay and wood sculpture, pottery and more.

COLLECTIVE CONTEMPORARY ART 6507-112 Ave., 491-0002 — Info: www.collective.ca

CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave., 439-9210 — Until Oct 19 Fall Follies, talk art by Matthew Loyl McCreary, portraits representing everyday moments of common people. Until Dec 31 Edmonton artists at Red on Whyte from the collection of Christa Bergstrom and David Murray. Hours: Mon-Fri 11 am-5 pm

DOUGLAS UDELL GALLERY 10332-124 St., 488-

Switters' *Collage Eye*, an exhibition from the National Gallery of Canada. Until Nov 25 Pop: Love, Loss, and the Everyday, an exhibition of Pop Art superstars from Britain, USA, and Canada. Until Jan 6 Fun House, nine Canadian artists utilize eye-old strategies of illusion and sublimation, transforming the everyday and re-creating the world around them. Until Jan 6 *The 1950 Ford Show* by Edmonton artist and curator Anthony Easton. Hours: Mon-Fri 10:30 am-5 pm, Thu 4-8 pm free admission. Sat & Sun 11 am-5 pm. Info: www.artgalleryb.ca

ARTS HUB STUDIO GALLERY 3rd & 10217-106 St., 439-9532 — Every Thu, 5-8 pm. Info: www.artsHub.ca

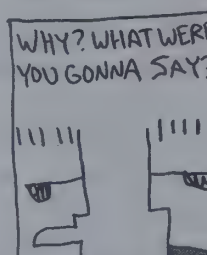
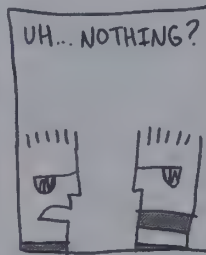
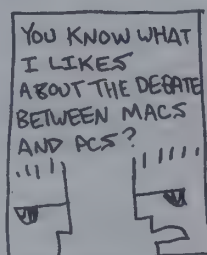
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SEE a latte MOVIES Every Friday

Free Stuff Box:

Come to Second Cup (10309 Jasper Ave) between 2 and 2:15 pm on Friday. Find the SEE Magazine rep and give them the answer or appropriate response to the question or task below. You may not win if you have won a prize from SEE Magazine in the last 30 days. SEE Magazine reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant. Photo ID may be required.

Prize: A double-guest pass to see Into the Wild at the Gameau Theatre.

Skill-testing Question: What legal name did Christopher McCandless adopt after graduating university?

Prize: A double-guest pass to see The Jane Austen Book Club or Lady Chatterley at the Princess Theatre.

Skill-testing Question: Lady Chatterley is based on what D.H. Lawrence novel, published in 1927?

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780-665-6565

1-900-561-5555 Mobile Pay, text "SCORE" to 96669

Scoreboard:

- NOV 1 — Craig Gifford Myer Horowitz
- NOV 1-3 — Greg Proops Yik Yik
- NOV 1 — Valencia, The Auction, Boyz Like Girls, All Time Low Dinwoodie Lounge
- NOV 2 — Born Ruffians, Caribou Starline Room
- NOV 3 — Billy Joel 82-100
- NOV 3 — Glass Tiger Show Conference Centre
- NOV 3 — Modest Mouse, Mon Man, Love & Laughter Edmonton Event Centre
- NOV 4 — July Black, Vexer Underground
- NOV 6 — The Locust, Desperado Live Avenue
- NOV 6 — Will Myer Horowitz
- NOV 7 — HM, Bleeding Through Edmonton Events Centre
- NOV 9 — Dropkick Murphys Edmonton Event Centre
- NOV 9 — Girl Nobody, Moses Mayes Vexer Underground
- NOV 10 — Method Man Edmonton Event Centre
- NOV 14 — Maximo Park, Trows Edmonton Event Centre
- NOV 14-18 — Hermin' Out Jubilee Auditorium
- NOV 17 — Small Sims Starline Room
- NOV 17 — WEEN Edmonton Event Centre
- NOV 21 — Skars Edmonton Event Centre
- NOV 23 — Zappa Family Zappa Jubilee Auditorium
- NOV 24 — Chino, Katsky, Terror, Dime Hersey Dinwoodie Lounge
- NOV 24 — Paul Brandi Jubilee Auditorium
- NOV 25-27 — Moscow Ballet Swan Lake Jubilee Auditorium

COMING

- OCT 11 — The Weakerthens, Lost Town Opera Myer Horowitz
- OCT 11-13 — Paddy Shore Yik Yik's
- OCT 11 — The New Pornographers, Emma Pollock Starline Room
- OCT 11 — UK Subs, Ab Inito, Troia Yik City
- OCT 12 — Girl Talk, Janna Myer Horowitz
- OCT 12 — The Weas! Janna Myer Horowitz
- OCT 13 — Andrea Reiss Recall Place
- OCT 13 — Tokyo Police Club Starline Room
- OCT 15 — Holly Cole, Michael Kashiwanne
- OCT 15-17 — Flying Elvyn, Sam All, De Marnaguan Show Conference
- OCT 16 — Arth Enemy Starline Room
- OCT 16 — Olivia Newton-John Winnipeg Centre
- OCT 16 — Velvet Revolver, Sparks Recall Place
- OCT 17 — Final Fantasy, Boss Biker Myer Horowitz Theatre
- OCT 17 — Brad Paisley, Taylor Swift, Rodney Atkins Recall Place
- OCT 18 — Unearth, Sydney Smith, Darius Hour, August Burns Red Starline Room
- OCT 19 — Fred Eaglesmith St Basil's Cultural Centre
- OCT 19 — Irish Descendants Century Centre
- OCT 19 — The Sadies Starline Room
- OCT 19 — State of Shock, Art Nightly
- OCT 19 — The Thorns Vexer Underground
- OCT 20 — Hey Rosetta! The Town Show
- OCT 20 — Shania Urban Lounge
- OCT 20 — Ted Leo & The Pharmacists, The Yik Canvas, Meg & Dia, Playacrophyl, 1601 Starline Room
- OCT 22 — Dave and Ian Thomas Winnipeg Centre
- OCT 22 — Justin Nazarea Myer Horowitz
- OCT 22 — Ozzy Osbourne, Rob Zombie Recall Place
- OCT 24 — Bjorn Again Winnipeg Centre
- OCT 25 — Second City Touring Co. Myer Horowitz
- OCT 25 — The Raveonettes, Hot Panda Neo City
- OCT 26 — Buckcherry, Inward Eye Show Conference Centre
- OCT 26 — Do Make So Think, Apostle of Ice Starline Room
- OCT 26-27 — John Pizzarelli Winnipeg Centre
- OCT 26 — Led Zeppelin Jubilee Auditorium
- OCT 27 — Bill Cosby Jubilee Auditorium
- OCT 27 — Current Smiles Starline Room
- OCT 27 — David Wilcox Show Conference Centre
- OCT 27 — The Russian Futurists Vexer Underground
- OCT 28 — Connie Kallor Transalta Art Arts
- OCT 28 — Wintersleep, Wooden Stars Starline Room
- OCT 29 — Henry Rollins Winnipeg Centre
- OCT 29 — Sunset Rudman, Magic Winsor Vexer Underground
- OCT 30 — Bright Eyes, Edmonton Event Centre
- OCT 30 — Elliot Broad, The Acorn, Sun Pipers Players Starline Room
- OCT 31 — White Cowbell Oklahoma, Wild Birds Urban Lounge
- NOV 1 — Craig Gifford Myer Horowitz
- NOV 1-3 — Greg Proops Yik Yik
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- NOV 25-27 — Moscow Ballet Swan Lake Jubilee Auditorium

MADELINE SANAM FOUNDATION *Faculté Saint Jean 8406-91 St. Louis 3-18 — Every third & fourth Sat. 9 am - 5 pm* An organization for **liberation and autonomy** for African women through programs on economy, community radio and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and African languages. Admission free for members, membership \$10 Call 490-7332 to register

MIND YOUR MATTERS MONDAY — Mondays, 6-11 pm Blackspot Café 15120A Stony Plain Road A weekly rotation of **live underground/documentary**

films, speakers and discussion groups: admission by donation. **Oct 15 Free Energy: The Race** ■ Zorropinto, exploring non-perpetual energy sources, drawing from Nikola Tesla and others

PEACE AMBASSADORS INITIATIVE — Every Mon, 5 pm - 7 pm, Education North 4-104, U of A
Campus A youth group that promotes anti-racist & diversity workshops. Info: 425-4644 or www.naart.org

RESISTANCE & REVOLUTION: THE CHE GUEVARA 40 YEAR COMMEMORATION — Oct 11-13 This October marks 40 years since the capture and execution of Che Guevara ■ **Bolivia** Oct 11, 7 pm *U of A Engineering complex, Rm 1-017* 'Che's Legacy: Revolutions and resistance today' Panelists will dis-

today (Oct. 12, 7:30 p.m.) of *A Zingerman's Christmas*, Rm. 1-017 (Free film screening of the *Maupassant Diaries*, Oct. 13 City Arts Centre, 10264 N. California, 7:30 p.m.) and *With the People's People*, Di Dices and Canal Salsis, featuring art work by Uly Bazzaz, Roger Gogier, Alvaro Loyola and Pedro Rodriguez. Tickets \$6 advance or international Centre, \$10 ill door.

SIERRA CLUB CANADIAN - Prairie Chapter works with artists always seeking to highlight and socially conscious individuals in build a strong grassroots movement in the prairies. Info www.sierraclub.ca/prairie

SOCIAL JUSTICE MOVIE NIGHT - 4th Fri each month. *Black Panther* - Oct. 19th. *12004* - 11P-5P Co-sponsored by the Unity Church of Edmonton Social Justice Committee, CESC, and Nat Just Inst. \$5 donations or PWYC at the door. Info: edmonton@gnail.com

UNESCO WORLD MONUMENT DAY - Oct. 18th. Free of entry film, 3 p.m. *Boyle/McCauley* Info Centre: 2nd Fl. Boardroom, 10628-95 St. Info: GreenepeaceCanada@gmail.com, 252-5566

WOMEN IN BLACK *Strathcona Farmer's Market*, 83

theory, URBAN LOUNGE Magon Lane; VELVET UNDER-
LEAF LAVA Travis Baa; CASTLEROCK PUB Sir George;

STUDIO & MEAD HALL The Ostreich; End Credits, The
URBAN LOUNGE Rod Judgment; VELVET UNDER-
LEAF CHAIR THE PUCKS; BLUES ON WHITE Russell
S. Shawburn; HUBERT'S Back Porch Swing; JEFFREY'S
owning; YARBOLD SUISTE Steve Swell; SLAMMIN' THE
CENTURY CASINO Terry Syvester of The Hollies; GIN-
ROCKS Third Person View

Johnson is guesting at the PAWN SHOP Kawasaki. URBAN LOUNGE
side (AA). THE PAWN SHOP Kawasaki. BLUE CHAIR CAFE Doc
KIS CAFE Potemkin Village. JULIAN'S PIANO BAR Dennis
D Souled Out. JULIAN'S CASINO Terry Sylvester of The
OKS Third Person View

BOOKS Sauljah Fyah.

BUDDY'S Rudy Electro

ch. O'BRYNES Chris Winters w/ guests.

EDMONTON OPERA — Oct 20, 23 & 25, 7:30 pm. *Jubilee* — Edmonton Opera presents Bizet's most popular opera, where the seductive and free-spirited heroine has the power to bewitch any man she chooses. Tickets at TM or the Jubilee box office. Info: www.edmontonopera.com.

DOWN TO BOIL STREET: A PUPPET MUSICAL ABOUT APARTHY — Oct 11-13 7 pm. Oct 14 8 pm. *PAPA* — Opera Armory, 9722-102 St. An award-winning puppet musical written and directed by John Wilding and Henry Fletcher. Funded by the National Foundation for the Arts, this multi-media musical features music, performance, film and animation. Starring John Wilding, Henry Fletcher, and Mark Kennedy. Also featuring Kristina Nutting, Timmy Hebel, Silas Greas, Alex Calder and Mac MacKenzie. \$5 at the door, includes after-show party.

ROCK BANGS — Oct 11-21, 8 pm. *TransAlto* — Oct 11-21, 8 pm. A brand new production by Truilly Theatre, featuring acrobats, dancers, jugglers and live music. A Quirky whimsical musical about a man who desperately loses his rubies, his best friend who sells hyper-allergic pills, and is going off to jail, pillow-fighting society. Tickets at Fringe Theatre Box Office, 409-1111.

CHANGE & CONTENT — Last Tue every month. *Hyde Park* 10610-100 Ave. Image Theatre's new monthly series presents readings of new and upcoming plays. Show 8 pm, doors at 7 pm. Food and drink service available. Admission suggested \$5 (info call Ryan 937-3675 or email ryanandcontent@gmail.com).

EDMONTON — Oct 19-27 John L. Hoar Theatre, Theatre Centre for the Arts, 1004-156 St. *Edmonton* — Theatre Arts and Production programs present *Edmonton* May Alcott's beloved novel to life as a theatrical musical. Following the adventures of the women as they grow up in New England. Tickets \$16/door.

EDMONTON — Oct 11-13 The Citadel, Citadel Complex, 9828-101A Ave. *Michael Frayn's* hysterical, funny study of a troupe of actors bumbling away through a chaotic dress rehearsal, despite their disastrous closing night at a low-budget theatre production. Starring John Alexander, Julian Arnold, and Tom Wood. Directed by Bob Baker. Nightly at 7:30 pm, no new Mondays. Thu, Sat & Sun matinees at 1:30 pm. Tickets \$34-53 at the Citadel box office, 435-1820.

RAPID FIRE THEATRE Versano Theatre, 10329-83 Ave. 448-0695 — *TheatreSports Fridays* at 11 pm, *Champion Saturdays* at 11 pm. \$10 at the door. Info: www.rapidfiretheatre.com.

STORIES FROM OUR BLACK BOOKS — Until Oct 28, Catalyst Theatre, 8528 Gateway Blvd. The show about dating that every woman should see. Hilarious and riveting. Written and Directed by Barbara Pollard. Starring Andy Thompson, Denise Jones and Sara Byrnes. Presented by Catalyst Theatre. Shows Tue 7:30 pm, Fri 6 pm & 9:30 pm, Sat 7 pm & 10:30 pm, Sun 2 pm. Tickets \$24-\$39 at TM. Info: www.storiesfromourblackbooks.com.

YOU ARE HERE — Oct 17-27, 8 pm. *Walden* — Playhouse, 10222-83 Ave. *Alison* is an independent, unconventional woman who marries a psychical and a wannabe screenwriter. Jerry—an ambitious self-out who becomes enthralled with a commercial artist. Betrayed by her husband, Alison turns first to alcohol, and then to the comfort offered by a lethal koto. Tickets \$12-\$16 at TIX on the Square.

LIVE COMEDY

NEW CITY COMEDY NIGHT 10081 Jasper Ave. 429-2582 — First Tuesday every month show at 9 pm. A buffet of Alberta's funniest comedians hosted by Kathleen McGee, featuring Sean Lecomber, Kelly Dulak, Kelli Samuels, Ryan Patterson, Matt Luce, and live music with The Ne'er Do Wells. \$5 at the door. Info: newcitycompound.com.

RAPID FIRE THEATRE 10329-83 Ave. 448-0695 — *TheatreSports Fridays* at 11 pm, *Champion Saturdays* at 11 pm. \$10 at the door.

THE COMEDY FACTORY 408-3414 Gateway Blvd. 469-4999 — Oct 11-13 Chris Malineaux. Regular shows. Thu & Fri 8:30, Sat 8:30 & 10:30 pm. Info: www.thecomedymachine.com.

THE COMIC STRIP WED 463-5999 — Oct 11-14 Tony Woods, Mike Tod, Andrew Leamy, Kelly Dulak. Mon-Hi or Miss Mondays, amateurs compete for audience approval. Tue Alternative Comic Night.

WEDNESDAY NIGHT LIVE Riverside Bar & Grill, 367 St. Albert Rd. 460-1122 — Every Wed, 8:30-10:30 pm. An evening of comedy and music, hosted by Barbara May. No cover.

YUK YUKS 66 St. & 137 Ave. Landcandy Mall, 481-

9857 — Oct 11-13 Pauly Shore, Vic Alejandro, Jason Blanchard. *Tuesdays Another Night*. *Wednesdays Comedy Challenge*. Info: yukuk.com.

ALT CINEMA

THE ALPS — MAX Theatre, *TELUS World of Science*, 11211-142 St. *MacGillivray* presents an extraordinary mountain adventure tells the story of Europe's greatest mountain ranges and one man's quest to climb the infamous North Face of the Eiger. For tickets and showtimes call 451-3344.

EDMONTON FILM SOCIETY Royal Alberta Museum, 128-44-102 Ave. — Mondays, 8 pm. Fall 2007 Program "Hollywood Classics" Oct 15 *Charade* (1963) Starring Gary Grant, Audrey Hepburn, directed by Stanley Donen. Info: 436-5625.

LITEST @ METRO CINEMA — Zedler Hall, Citadel Complex, 9828-101A Ave. Oct 13-14 pm, *An Afternoon with Elizabeth Kolbert*, 3 pm *Arctic* tales, 7 pm, *An Evening With Tom Riddell*. Films and Conversations. Oct 14, 11 am. *White Man's Colony*, 2 pm, *Call of the North*. Info: www.litfest@metrocinema.org.

METRO CINEMA Zedler Hall, Citadel Complex, 9828-101A Ave. — *Errand Boy* Oct 11, 7 & 9 pm. *Magic Mirror* (Española Magica) Oct 12, 14 & 15, 7 pm. Info: www.metrocinema.org.

MIND YOUR MATTERS MONDAY — Mondays, 6-11 pm. *Blackspot Cafe* 15120A *Stony Plain Road*. A weekly rotation of underground/documentary films, speakers and discussion groups, admission by donation Oct 15 Free Energy. *The Rise to Zenpoint*, exploring non-perpetual energy sources, drawing from Nikola Tesla and others.

SOCIAL JUSTICE MOVIE NIGHT — 4th Fri each month, *Unitarian Church of Edmonton*, 10804-119 St. Oct 26, 7 pm. "Nuclear Question, Power, Degraded uranium weapons". Screenings of *Beyond Treason* and *Hard Rain*. Discussion of the proposed nuclear developments in Northern Alberta and the general nuclear power debate to follow. Co-sponsored by the Unitarian Church of Edmonton Social Justice Committee, GSC, and Not Just Toasters. \$5 donations or PWYC at the door. Info: njt.edmonton@gmail.com.

group on sex and gender differences in education & culture. Pre-service & practicing teachers, community members welcome. Email: andrea.grace@ualberta.ca for Agape events scheduled. Info: 492-0772.

EPS/LGBTQ LIAISON COMMITTEE — The EPS/LGBTQ Liaison Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns. eps@lgbtq.ca. All inquiries will be treated with confidentiality and respect. To report a hate or bias motivated crime, please contact the EPS Hate & Bias Crime Unit (780) 421-3489.

INSIDE/OUT U of A Campus — A campus-based organization for LGBTQ faculty, graduates, students & staff. Straight allies are also welcome. Monthly meetings. Contact kwell@ualberta.ca or members@ualberta.ca.

PRIDE CENTRE 9540-111 Ave. 488-3234 — GLBT & Support Community & Resource Centre. Join a group or take part in special programming. Hours: Mon-Fri 1 pm - 10 pm. Info: www.pridecentredm.com.

TEAM EDMONTON — A volunteer oriented, not-for-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca.

WOMENSPACE — Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities include licensed non-smoking dances, coffee houses, family events, games nights, golf tournaments, and more. Memberships available. Including monthly newsletter. Confidentiality assured. Info: www.gaycedon.com/women space, email: womenpace@gmail.com or phone (780) 482-1794.

YOUTH THEATRE PROJECT — 9540-111 Ave. The Pride Centre of Edmonton is proud to announce the beginning of a Youth Theatre Project aimed at using theatre to educate about and reduce homophobic bullying. Meetings are every Wed at 7 pm. No theatre experience required. Please contact Emily at 488-3234 for info.

COCAINE ANONYMOUS MEETING — Every Thu, 7 pm. *Pride Centre* (9540-111 Ave.) CA Hotline: 425-2715.

FREE TO 111 INTERMEDIATE VOLLEYBALL — 8-10 pm. 101 Amiskwivory Academy. Info: volleyball@edmonton.ca.

GAYWIRE C58R 88.5 — 5 pm. Edmonton's only radio show about gay, lesbian, bisexual and transgender issues. Featuring news, local and international features and community events.

HIV POSITIVE GLBT SUPPORT GROUP — Every second Thu, 7 pm - 9 pm. *Pride Centre* (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.

LGAT SENIORS DROP IN — Every Thu, 2 pm - 4 pm, *Pride Centre* (9540-111 Ave.) Info: Jeff: 488-3234.

ILLUSIONS SOCIAL CLUB *The Roost* 10345-104 St. — Second Thu of each month, 8 pm. Cross-dressers, transsexuals, friends, and supporters meet. Info: 387-3343 or go to groups.yahoo.com/group/edmonton_illusions.

FRIDAY

TRANS SUPPORT GROUP *Pride Centre* 9540-111 Ave. — Last Fri, every month, 7 pm. TIG Alliance, dinner & social evening for transidentified & allies. Transpeople, family & friends. Info: 718-1412 or transalliance@shaw.ca.

SATURDAY

NORTHERN CHAPS Booth, 10242-106 St. — Edmonton's original leather-leis uniform club meets the first and third Sat of every month. 9 pm. Info: main@northernchaps.com or www.northernchaps.com.

NORTHERN TITANS GLBT BOWLING LEAGUE Gateway Lane & Recreation Centre, #100, 3414 Gateway Blvd. N — Info: bowling@edmonton-titans.com.

SINGLE LESBIANS OVER 40 — Women's social group has monthly gatherings for conversation over tea & coffee. Info: email: singlewomen40plus@hotmail.com.

SUIT UP & SHOW UP *Pride Centre* 9540-111 Ave. — Big Book Study 12 noon-3 pm.

TALENT SHOWCASE *Prism Bar and Grill* 10524-101 St. — Aug 18 doors at 6 pm. A fundraiser for the Pride Centre of Edmonton designed to foster the creative talents of individuals in the community. Enjoy various acts, a silent auction, door prizes.

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2) Start with ice. Pour 1 part of sweetened lime juice then 4 parts of Soco

3) SHAKE IT, SHAKE IT

4) STRAIN & ENJOY! (Eat x-ten pop, add soda or cola)

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and a 50/50 draw. Tickets \$7 in advance, \$10 at the door.

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7-9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others, in a safe, supportive and caring environment. Info: members@youth.ca

SUNDAY

ARCTIC FRONTLINERS — 10 am, Emily Murphy Park. Runners of all speeds are welcome. Our runs are typically 5-7 km long and take 40-60 minutes. Info: running@edmonton.ca

BEARS MOVE NORTH Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 6 pm. Movies in the TV room. Info: 488-3234

EDMONTON PRIME TIMES Epiphany Church of Edmonton 10004-119 St. — 2nd Sun. each month, 2:30 pm. Older gay men and their admirers from diverse backgrounds with common social interests meet for a social period, a short business

meeting, and then a guest speaker, discussion panel, or pollack survey. Special interest groups meet for other social activities throughout the month. EPT is affiliated with Prime Times World Wide. Info: email: edmonton@youth.ca, visit: www.primetimesworldwide.org/edmonton or attend a monthly meeting.

EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm. Pride Centre (9540-111 Ave) Info: 488-3234.

HATHA YOGA — Lion's Breath Yoga 2-3:30 pm. Info: yoga@edmonton.ca

LAMBDA CHRISTIAN COMMUNITY CHURCH Carmichael United Church, 11148 84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender and heterosexual Christians and their friends. All denominations, faiths welcome. Worship at 7 pm. Sun. Info: 488-7861 or lambdachurch@shaw.ca

MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call: 488-3234

SOUTHWESTERN UNION UNITED CHURCH 10740 19 Ave. — 10 am. Welcomes people of all spiritual orientations. Info: 987-4974

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www.spirituallivingcentre.com, 989-3752.

MONDAY

BOOTCAMP — Every Mon 7 pm, Oliver Community Hall, 10326-118 St. Info: bootcamp@edmonton.ca

CURLING WITH PRIDE — Every Mon (until Mar 17), 7:15 pm. Granite Curling Club, 8620-107 St. Info: curling@edmonton.ca

TUESDAY

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 12066 Macdonald Dr. — 7:15 am. A church for all people. Info: 429-2321.

GROUP MEET NIGHT — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus the movie. Info: 454-0313

HAWKING WAVES SWIMMING CLUB — NAIT Pool, 11762 106 St. Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue (8-9 pm) & Thu (7:30-9:30 pm). Socialization after practices. Info: swim@edmonton.ca

OUTREACH Heritage Room, Athabasca Hall, U of A Campus — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: www.outreach.ualberta.ca or outreach@ualberta.ca

PRAG Pride Centre, 9540-111 Ave. — Support meeting first Tue every month, 7 pm. For parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1398 or edmonton@prag.ca

STEP AEROBICS — 5 pm. 9100 Waterdale Hill. Aerobics Studio, Kinsmen Sports Centre. Email: stepaerobics@edmonton.ca

TRANS SUPPORT GROUP Carmichael United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30-9:30 pm. TTIQ, an education & support group for transidentified & questioning people. Info: 718-1412 or ttiq@edmonton.ca

WEDNESDAY

CYCLING — Every Wed, 6:30 pm. Email: cycling@edmonton.ca

EDMONTON RAINBOW BUSINESS ASSOCIATION Meets the second Wed of every month, networking with the LGBT business community. Locations listed on www.edmontonrainbow.ca

FREE TO BE RECREATIONAL VOLLEYBALL — 10:10. Aniswady Academy. Info: aniswady@edmonton.ca

OPEN COURT CLUB — Every Wed, 6 pm. MacKenzie College, City Centre Campus

TRANSFORMERS: THE UNDISCOVERED COUNTRY — 7:30. A second group for LGBTIQ students, staff and friends of Grant MacEwan College

TEAM EDMONTON BADMINTON — Every Wed, 6 pm. Oliver School Gym, 10227 118 St. drop-in recreational badminton. \$30 for non-members. Info: 465-2620

YOUNG, MANE, CURS AND US (YMAU) — A group for LGBT partners, partners and friends. Meet first and third Wed of the month, 6:31 or 4:15-5:43

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7700. www.gayedmonton.ca

STEARNS 11745 Jasper Ave., 451-5500. Open 24/7



SHOWTIMES FOR OCTOBER 11-17, 2007

GARNEAU		PRINCESS		MAGIC LANTERN CINEMA		METRO CINEMA		GRANDIN THEATRE		LEDCU CINEMAS		NEW WEST MAL 8		NORTH EDMONTON CINEMAS		
INTO THE WILD R17 819-109 STREET • 433-0728	14A	LADY CHATTERLEY R18 Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	18A	THE JANE AUSTIN BOOK CLUB Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	PG	THE SEER: THE DARK IS RISING Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	PG	THE SEER: THE DARK IS RISING Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	PG	THE SEER: THE DARK IS RISING Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	PG	THE SEER: THE DARK IS RISING Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	PG	THE SEER: THE DARK IS RISING Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30	PG	THE SEER: THE DARK IS RISING Nightly 7:30, 10:30, 11:30 Ladies 7:30, 10:30, 11:30

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1600. Volunteers Wanted

HOME CARE volunteers visit isolated neighbors, go for walks, help with errands. Call Capital Health Home Care 436-1300

Love Soccer? Come Volunteer! ElderCare Edmonton is looking for brave volunteers to help raise funds for program meals and outfits. If you can spare a few hours once a month and would like to have fun call 434-4747 ext 4

Make a difference in your community. ElderCare Edmonton is looking for volunteers to help with daily activities such as crafts, card games and socializing. If you can spare a few hours each week and would like to have fun, call 434-4747 Ext 4

Other Voices seeks help with the production of its bi-monthly literary and visual arts magazine. Write to info@othervoices.ca

PARKINSON'S SOCIETY OF ALBERTA needs volunteers for SuperWalk for Parkinson's 2007 September 22. (780) 482-8693

Respected Volunteer Recruitment
Red Cross is seeking energetic, caring & committed Volunteer Prevention Educators to teach Relationship Violence Prevention to local youth. Training begins the fall. For more information go to www.redcross.ca/CNE/ or Call: 423-2690

Take advantage of this volunteer experience of a lifetime! Become a friend to a NEW Canadian and share a life changing experience. Contact Dulian at 474-8554

VOLUNTEERS NEED YOUR Lefter Wool and Extra Knitting. Needles & knit warm items for other newly arrived immigrants. Call Lucia 424-3545 ext 230

1600. Volunteers Wanted

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-Hour Crisis Line. The hours are self-determined and you can work from your home! For more info and upcoming training dates, contact us at 423-4102

Volunteer Kitchen Help & Drivers Urgently Needed. Edmonton Meals on Wheels is seeking volunteer kitchen help for weekdays and the hours are flexible. Volunteer drivers for routes all over the city are also needed. If you're available weekdays between 10 a.m. and 1 p.m. call Meals on Wheels to find out how you can be part of our volunteer team. Call 429-2020. www.mealsonwheelsedmonton.org

VOLUNTEER TUTORS needed. Can you read this? Many can't! Become a tutor and share the gift of reading. Call F.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided

VOLUNTEERS NEEDED! To assist new immigrants on a first time shopping trip for essentials. 2-3 hrs. occasional weekdays. Call Judy 424-3545 ext 249

VOLUNTEERS NEEDED! To help Somali children with homework. Begins in September. 4 Eves/wk. Northside location. Call Judy 424-3545 ext 249

VOLUNTEERS NEEDED! To teach English to adult immigrants. Flexible daytime days/weeks, 2-4hrs/wk. No exp. req. various locations. Call Judy 424-3545 ext 249

VOLUNTEERS NEEDED FOR dental duties. Call Judy 424-3545, ext 249.

1600. Volunteers Wanted

Volunteers needed for research at the UofA! Age 18-35, no history of mental health or drug use, less than 13 years of education. Reimbursement provided. Call 492-6033

2005. Artist to Artist

Amateur Photographer seeking male/female models ages 18-25. Call Russell 977-0312

Cooper Studios/Pump Records one of Alberta's top vocal performance schools is looking for pop vocal coaches for evening instructions. Contact Jack Cooper at 780-417-5526

Freelance photographer seeking female models 18+. Free portfolio in exchange for posing. 604-5621

Looking for artists interested in making short films/videos. Please send resume to indrsdel@shaw.ca

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Seeking Designers interested in participating in bimonthly sales in a new gallery space. heartydry@nasslab.ca

The Children's Educational Safety Services Inc. requires the following artists/personnel for a series of children's educational safety commercials & videos. Storyboard artists, Director/Producer, Camera/Sound man, Research assistant, Translators for French & Spanish, Music Director, Acting Director. All positions are freelance. Send resume and sample of work to: Children's Educational Safety Services Inc. Standard Life Center, #21, 10405 Jasper Avenue, Box 150, Edmonton, AB, T5J 3S2.

2005. Artist to Artist

The deadline for The Works Art & Design Festival: 2008! Application to the Art Market or The Street Stage is November 15, 2007! You can download the application off of our website at www.theworks.ab.ca

Wedding 1 Bar Band Lead Guitarist Needed! Have gigs booked. Call Sasha @ 271-0030

2010. Musicians Available

Audio Technician Available, extensive live experience. t_rex_audio@shaw.ca

Bass & autoharp, needs player, poet, dancer, practice to improve and perform. Mallet 387-5343

Bass Player Available, extensive pop experience, pro gear, backing vocals, rockabilly styles. t_rex_audio@shaw.ca

BEST SINGER/WRITER GUITARIST seeks band members for rock project. Experienced, diverse, songs written, aware. Acoustic, Electric, "Viable". Phone Jason @ 233-8758

Experienced drummer looking for a working cover band in the Edmonton area. I have transportation and pro gear. chs-1@hotmail.com

Female vocalist looking to join a band, all styles. please contact me at (780) 233-6597 or char_cox@hotmail.com

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Kevin Smith music instructor, guitars and keyboards/modern approach. Phone 604-6410

Pro guitarist/keyboardist seeks band any style, years of experience. Kevin 604-6410

2010. Musicians Available

Lead/Bass player available for country/rock'n'roll band w/ vocals. Phone 443-1153 after 6pm. Ask for Joe.

Pro lead guitarist with backing vocals looking for working rock cover band. Call Don 485-5971

2020. Musicians Wanted

Christian start up band looking for back up vocals and second guitar player. Experience and own gear an asset. Contact 998-2219

Cover Band looking for Big Beat ROCK Drummer! Call Troy @ 964-2451

Drummer wanted for busy original/cover project. Versatility a must. Horns up! Contact davidfoley@msn.com

Drummer wanted for classic rock band, rehearsal in St. Albert on Thursdays 419-3035

Drums + Guitar Needed for Original Rock Project. Serious Only Please. Call Glen 996-3571

Established cover act seeks young talented bass player for high energy shows. Styles RHCP, Incubus, Goldfinger. Call Shane (780) 423-2352

Fallen Into The Groove looking for funky drummer. Call Dan @ 905-5191

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FORMER MEMBERS OF BAD-SEED Looking for experienced 30+ singer/guitar player. 477-3708

Keyboardist needed for a rock/metal band. ages 18-30 ph.720-5591

2020. Musicians Wanted

Future Echoes needs skilled drummer. Styles: Incubus, Tea Party, RHCP, Audioslave, Tool. www.myspace.com/futureechoesmusic Aaron: 266-8144

HAVOC needs a guitarist, pro gear, experience, backing vocals and has required Ozzy, Van Halen. Dio l_rex_audio@shaw.ca

Killer Cowboys seeks a professional drummer. Call John at 913-7327

Lead guitarist/vocalist and vocalist wanted for top pop band. Mostly 70's, 80's and 90's. Practice facility available. Call Dave 463-4514

Looking for musicians that are competent, rehearsal oriented, and drug free. Litenech and Millennium is looking for you. 932-7311 or 438-4355. Ask for Scott

Male singer wanted for cover/original band INFL. Foo Fighters, OLP, Kings of Leon. Please call 953-6788

MUST-BE HUMAN

Original project looking for serious lead guitarist, album set for release. Call JF 819-2618

Part time rock band needs bass player or guitarist willing to play bass. I have the bass gear, come out and jam. Doug 473-8104.

Part-time rock band looking for a drummer. Practice space has drum kit, bring your sticks and come and jam. Ask for Doug at 473-8104.

Rock band seeks bass player with vocals. Serious players only. 450-8771.

2020. Musicians Wanted

percussionist and drummer needed for cover/original band. Lots of booked shows. davidfoley@msn.com 757-49281ask for follow

Professional drummer needed for original cover band. Commitment to recording project. davidfoley@msn.com 418-6352

Sail Gibson indie folk/rock/alternative writer. Collaborative and touring project. sailgibson.com

Seeking creative and professionally minded drummer for weekly show. Call 935-4768. Mike 920-5417

Singer wanted, pro studio guitar rock plus, internet marketing, local gigs, great opportunity. Mike 920-5417

Singer/songwriter seeks guitar jam space. CHRIS at (780)901-7055

Sulix looking for a drummer. Casey 497-0765

The GhettoBlasters are looking for a lead guitar player. Call my at 699-6946

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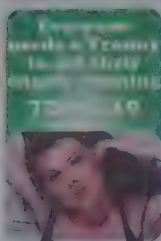
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Preaching to the perverted

If your friend is in a bad relationship, don't condemn them like Jimmy Swaggart

"AFTER I'D FINALLY LEFT MY ABUSIVE ex-husband, I wished someone had told me to get out earlier than I did," my friend, we'll call her Sally, tells me the other day over lunch. "So my girlfriend and I made a pact that if either of us thought the other was in bad relationship, we would tell the person. Well, now she's seeing this guy who lies and is basically not a nice person. But when I told her what I thought, she ended up hating me for it."

Why is it so hard to listen to our friends when we're in love?

"I'm stubborn and I don't like to admit when I'm wrong or am making bad relationship choices," offers another friend, Julie, who continued to convince herself that some guy was perfect for her even after he started seeing someone else.

MY MESSY BEDROOM

JOSEY VOGELS

five things like "Well, I hope you know what you're doing," or "You said this the last time about that other guy," it can feel like people who are supposed to be our peers, not our superiors, are scolding us.

So we're forced to sit back and watch our friends screw up their lives. And it's painful. It's far more tempting to try to save them. But chances are, if you do, you'll just end up

still speaking to you—especially if she believes that your disapproval was the reason for the breakup.

I've discovered it's best to keep your honest opinions to yourself when it comes to friends' relationships. Apparently so did that same friend who hated Sally for telling her the truth—that's what she did when Sally was with her abusive ex. "She was there for me when I left him but she never let on that she couldn't stand him," Sally tells me. "She was a bigger person than me in that way."

Because even Sally admits that, though she wishes her friends had been more honest and direct with her when she was with her ex, she's not sure that she necessarily would have left, even if a friend flat-out told her to. She simply wasn't ready.

As much as we'd like to think it's best to be honest with our friends rather than coddle them, people do what they want and it's better to be there for a friend even if you're not completely behind what she is doing. At least then, your friendship will still be intact if, and hopefully when, the bad relationship falls apart.

Still, it's hard to watch people make the same kind of mistakes you've made yourself. This happened recently with a dear friend of mine: aspects of her relationship were red flags to me, signaling problems I'd had in a past relationship that ended very badly. But she accused me of projecting my own relationship history onto her current situation. And she was probably partly right! I, of course, thought she was in denial and was offended that she wasn't open to learning from my own experience.

Ultimately, things worked out for her and I

had to admit I was wrong—well, mostly. But worse than being, um, sort of wrong, is the struggle to get our friendship back to its pre-showdown status.

It's hard not to share your opinions, though, especially if you feel like you've finally figured out what it takes to have a healthy relationship. Naturally you want the same for your friends and believe they just need to follow your lead. You become the Jimmy Swaggart of relationships.

That's not to say you shouldn't be support-

ive and available for consultation or advice. Just be careful and remember that your friends are not you. While you want to protect them from the pain and heartache you've suffered, every relationship is different. What didn't work for you might work for them.

Besides, even if they do make mistakes, seemingly stupid choices, you can't really save anyone. And you'll lose far more in the process.



GET THEE BEHIND ME, SATANIC BOYFRIEND

Urging your friend to leave their loser lover is a plan likely to backfire

When friends say negative things about our lovers, it can feel like people who are supposed to be our peers, not our superiors, are scolding us.

Even if we're self-aware enough to know we're making mistakes, the odds, we hate to hear it from someone else. "I think that's why we get defensive," Julie suggests. "We often know we're being foolish, but we need our friends to say, 'Yeah, you are, but it'll all turn out okay, no matter what happens with the relationship.'"

In other words, we want our friends to lie? Not exactly. But when friends say nega-

tive things like "Well, I hope you know what you're doing," or "You said this the last time about that other guy," it can feel like people who are supposed to be our peers, not our superiors, are scolding us.

So we're forced to sit back and watch our friends screw up their lives. And it's painful. It's far more tempting to try to save them. But chances are, if you do, you'll just end up

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Learn to masturbate for your guy in one easy lesson

The secret ingredients are blindfolds, headphones and a giant roll of duct tape

AS A 21-YEAR-OLD FEMALE, AND I'VE BEEN helping out with my boyfriend for four years. He wants me to masturbate for him, but I don't feel comfortable doing it. I love my boyfriend and plan on marrying him, but I cannot find a way to do it. I would like to do it. I just can't bring myself to let him watch.

Wishing And Needing To Satisfy

He doesn't let him watch, WANTS—at least not first.

Here's what you need to do: get your ass into a nice, cozy sex-toy shop—or visit one online if you're too shy (babaland.com, adultvibrations.com, comeasyouare.com, masturbating.com, familychristian.com)—and buy yourself a pair of nice, cozy blindfolds. Then go to a big, intimidating hardware store and buy a big, intimidating roll of duct tape. Then go to a bright, shiny Apple store and buy yourself a bright, shiny iPod. Then have your boyfriend sit in a chair next to the bed, put one of the blindfolds over his eyes, slap a piece of duct tape over his mouth, and put a pair of headphones—not books, headphones—over his ears. Then take the first blindfold on your boyfriend, pull the second blindfold on your boyfriend, and masturbate.

Forget he's in the room, and masturbate. He needs to be self-conscious; you can't see him, he can't see you—or hear what you're doing or speak to you. All he can do is think and enjoy the mental images.

Once you're used to masturbating with your sensory-deprived boyfriend in the room, try it without wearing a blindfold yourself. Once you're comfortable with that, do away with the headphones and let him listen. Once you're comfortable with him listening, stop taping his mouth shut and let him mumble sweet nothings. Then ditch his blindfold and let him watch.

And, no, I'm not kidding—this will work, KISSA, trust me.

THIS IS A "READER SUBMISSION" I FOUND ON metropolitan.com's Daily Confession:

"One freezing day last winter, a pipe burst in my bathroom. My local plumbing service sent a really hot guy named Jason to come fix it. After he left, I couldn't stop thinking about him, so the next day, I called some company to complain about a clogged drain in my kitchen and requested a plumber. When he showed up, he discovered the drain really was clogged... with my ex-boyfriend. I started kissing him while he was still under the sink, and we wound up having sex right on my tiled kitchen floor."

I have always had a feeling that some of those stories are fictional. What do you think of this one?

Coma Reader's Understandable Doubts

Now for the fact that this story is 100 percent true, CRUD, because I submitted it myself. It was my kitchen, my plumber, and, yes, my ex-boyfriend. Not my sexist though—I mean, come on. That plumber was cute, but not my ex-boyfriend's ex-boyfriend.

Oh, and my kitchen floor isn't tiled, it's covered with wrestling mats because, hey, there's nothing naughtier or more arousing—nothing kinkier—than doing it right there on the kitchen floor. At least that's what I've been reading in Cosmo for 30 years now.

AS A 21-YEAR-OLD COLLEGE STUDENT, I'M A guy male, and I have a thing for crossdressers. That isn't unheard of, I know, but my thing for crossdressers comes with a twist. Most admirers like crossdressers who look like girls. I don't. I like it when a crossdresser is a macho, moderately hairy, athletic jock who just happens to be wearing

SAVAGE LOVE

DAN SAVAGE

women's clothing. When I see some tall luscious player with gorgeous hairy legs, I think, "God, he'd look so damn good in a skirt." So it's not the pretty, passable crossdressers that do it for me. It's the all-American jock next door. Put a body like that in a sexy teddy, and I'm so gone.

How do I deal with this desire? It seems like most crossdressers are either straight, or they've got a feminine body. How can I find the macho man in dresses of my dreams?

Loves Jocks In Frocks

I wouldn't say you're into crossdressers, Ulf, but sexual transgression. It's not any guy in women's clothing that turns you on, but masculine, built, hairy guys in women's clothing. So what turns your crank isn't the fact of the crossdressing, per se, but the dissonance, the tension, and the contrast created by the crossdressing.

But that's neither here nor there. How can you find the macho man of your dreams? The overwhelming majority of male crossdressers are straight, as you know, and most of the gay crossdressers out there are interested in passing. This leaves you with two options: a long, frustrating search for the mythical big, burly, gay jock who gets off on women's clothing, or finding a big, burly, gay jock who loves you so much that he's willing to dress up for you.

I WAS CHATTING WITH A GUY WHO WAS looking to give away his money. That's all he was asking for—giving it away, with nothing in return. He said it is a compulsion of his, and mentioned being sexually abused as a child. He wanted nothing in return, and part of the deal was that I'm not allowed to keep it, save it, or give it back to him. He's a poor 24-year-old student, definitely needs the cash, and I definitely don't. I asked him to give it away to a therapist—he agreed it was a good idea, but declined.

I had him send me \$10 by PayPal to make sure he's not bluffing. He wasn't and he's willing to send much more. I feel that my little game has gone too far, but what to do?

Save Your Money

It's his money, SYM, and he can give it away if he likes. And if you don't take it, he'll find someone with less scruples who will. So take some, just a bit, and only now and then.

And keep him talking, SYM—you can be the therapist he refuses to see.

And bear in mind that a "cash slave" kink is as valid as any other kink—provided he, like all other kinks, maintains some sense of balance and doesn't destroy his life (or bankrupt himself) in pursuit of his particular thrill. If he can indulge this kink without being self-destructive, then he may not need a therapist. And, as always, there are worse things he could be into. He's not asking you to castrate him, or shit in his mouth, or sit through one of Fred Thompson's town-hall meetings.

AFTER READING THE LETTER FROM THE GIRL who was "shocked and amazed" that people have a swinocap fetish, I recall that it was quite common in certain bondage publications of the '70s and '80s. It's nothing new.

My personal fetish involves the polar opposite. I enjoy wearing thigh sandals (I dislike the term "flip-flops") and I like my dates to wear them. (BTW, I'm a straight guy, late 40s.) Sometimes I get a good reaction, but most times, women are resistant. They'd rather wear pumps or wedge heels instead of something comfortable.

Could you explain why women would rather wear footwear that will kill their feet and give them bunions instead of cushy thigh sandals?

Thong Sandal Lover in Los Angeles

Except for a brief period in my life when I wore them myself, TSULA, I've never understood the appeal of high heels.

Download Savage Lovecast (my weekly podcast) every Tuesday at www.thestranger.com/savage. mail@savagelove.net



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